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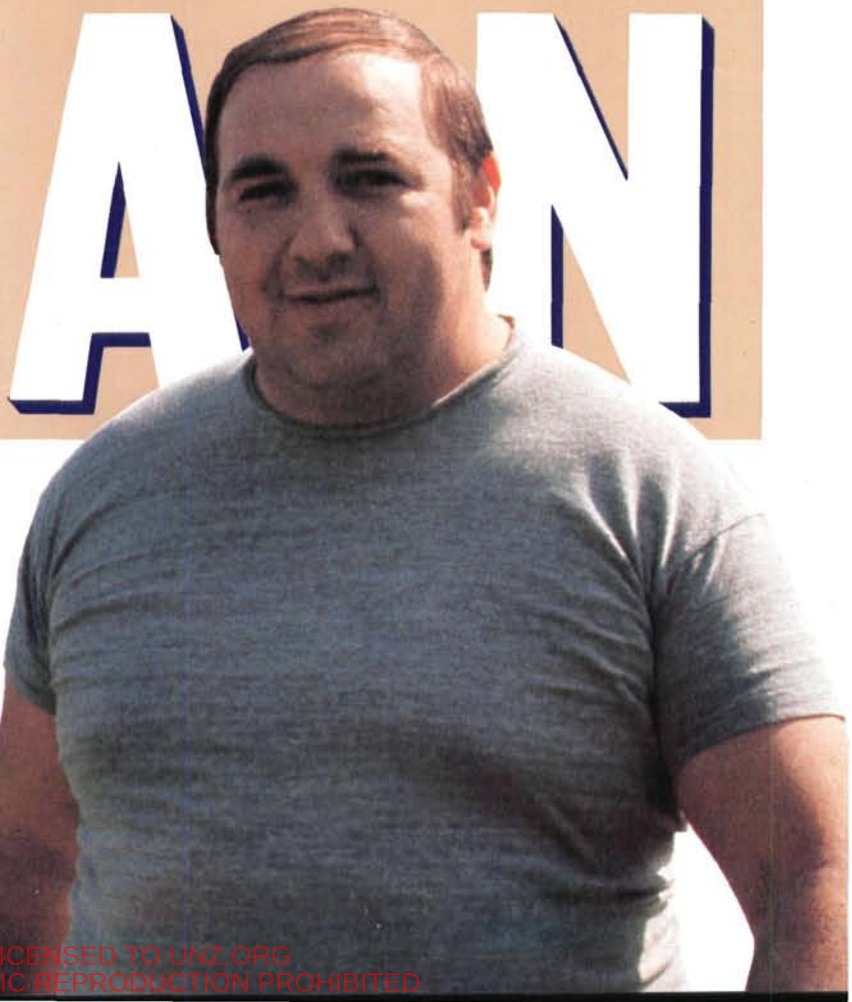
THE FAT MAN



The Life and High Times of Irwin Schiff

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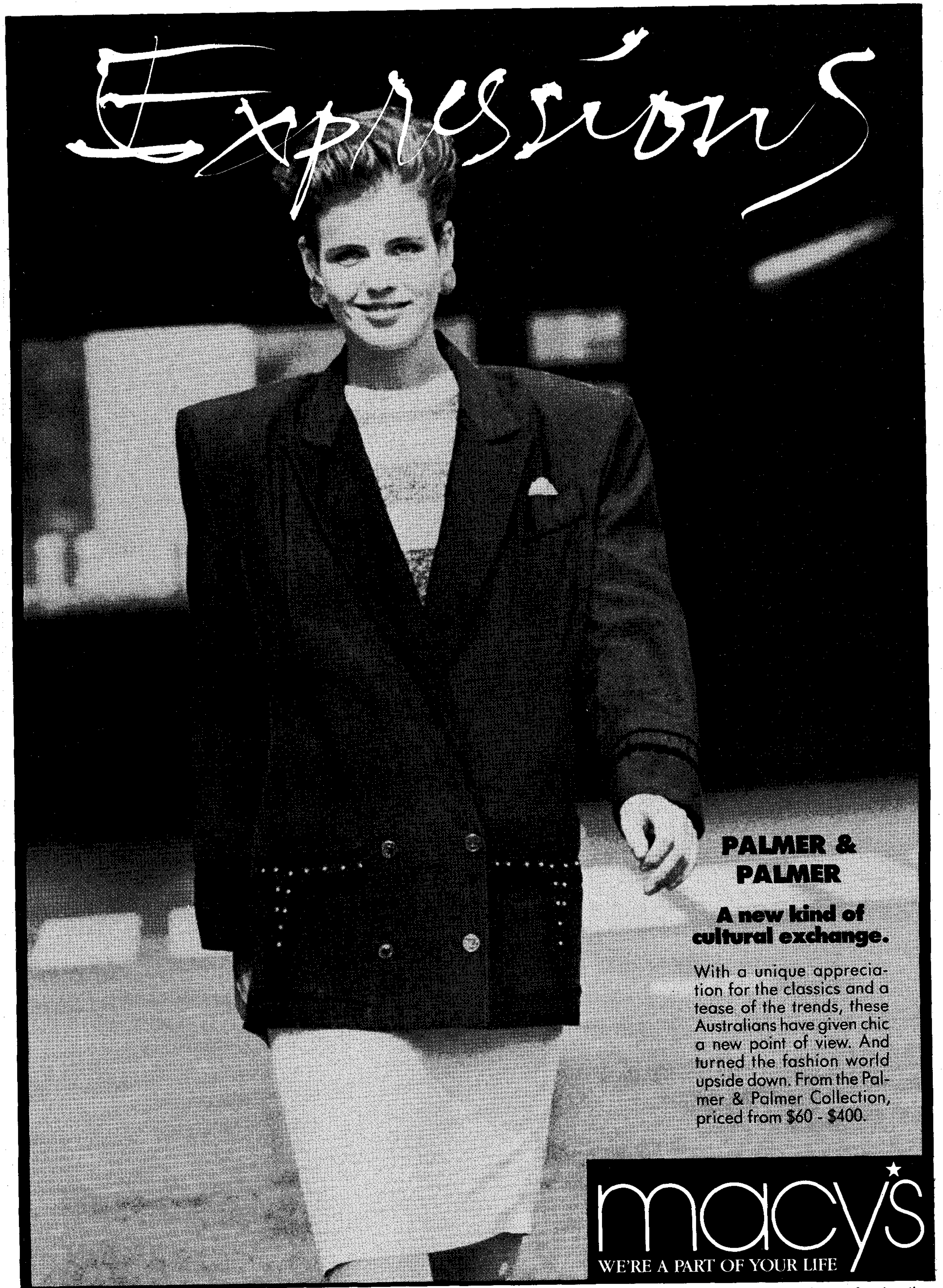

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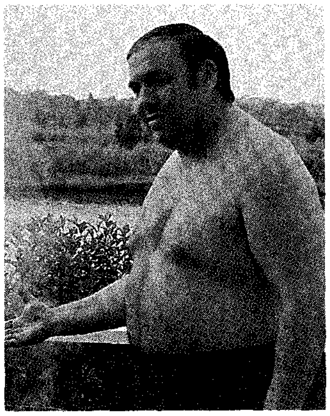
BY MICHAEL DALY



Irwin Schiff always had a wad of $100 bills in his pocket, a pretty girl at his side, and a fancy car parked out front. And yet when someone shot and killed him, on August 8 at the Bravo Sergio restaurant on Second Avenue, he had no bank account, no job, and no assets. For twenty years, the six-foot-four, 350-pound Schiff lied to the mob, tried to hustle the police, stiffed the IRS, and ran up millions in civil judgments, earning over $1 million a year through a series of elaborate cons. Michael Daly untangles the Fat Man's web of deceit.

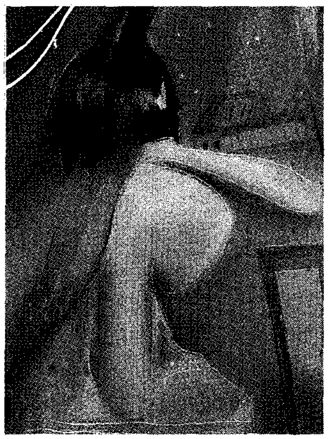
62 The Trouble With Harry's

BY JOHN TAYLOR

On the afternoon of August 31, Trusthouse Forte accomplished what must be a first in the restaurant world—the hostile takeover of a kitchen. That day, the British-based hotel company took control of Harry Cipriani, the fashionable restaurant on the ground floor of the Sherry-Netherland. Harry himself, son of the founder of Venice's legendary Harry's Bar, had been brought in to run the place by Trusthouse in 1985. The restaurant was an instant success: It was filled with European expatriates, media people, and New York's fashion and society crowds. In June, Cipriani opened a second New York restaurant—without Trusthouse—a move that made his British backers less than happy and led to the August coup. John Taylor looks at the trouble with Harry's.

70 Change of Life

BY PAULA DRANOV



Every year, close to 670,000 American women have hysterectomies. The operation, in which the uterus and, often, the ovaries are removed, has become so routine that about one woman in four can expect to have one before she reaches 65—a figure that some critics claim is unnecessarily high. In most cases, the surgery and recuperation are uneventful. But for some women, a hysterectomy can mean depression, weight gain, exhaustion, loss of libido, and an increased risk of heart attack. An examination of the myths—and facts—about hysterectomies.

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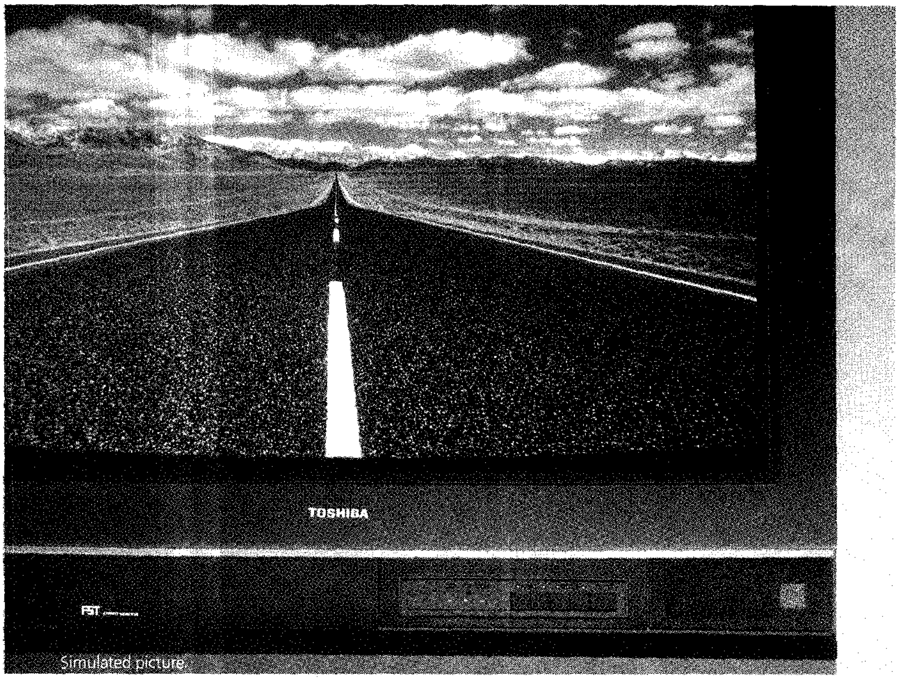

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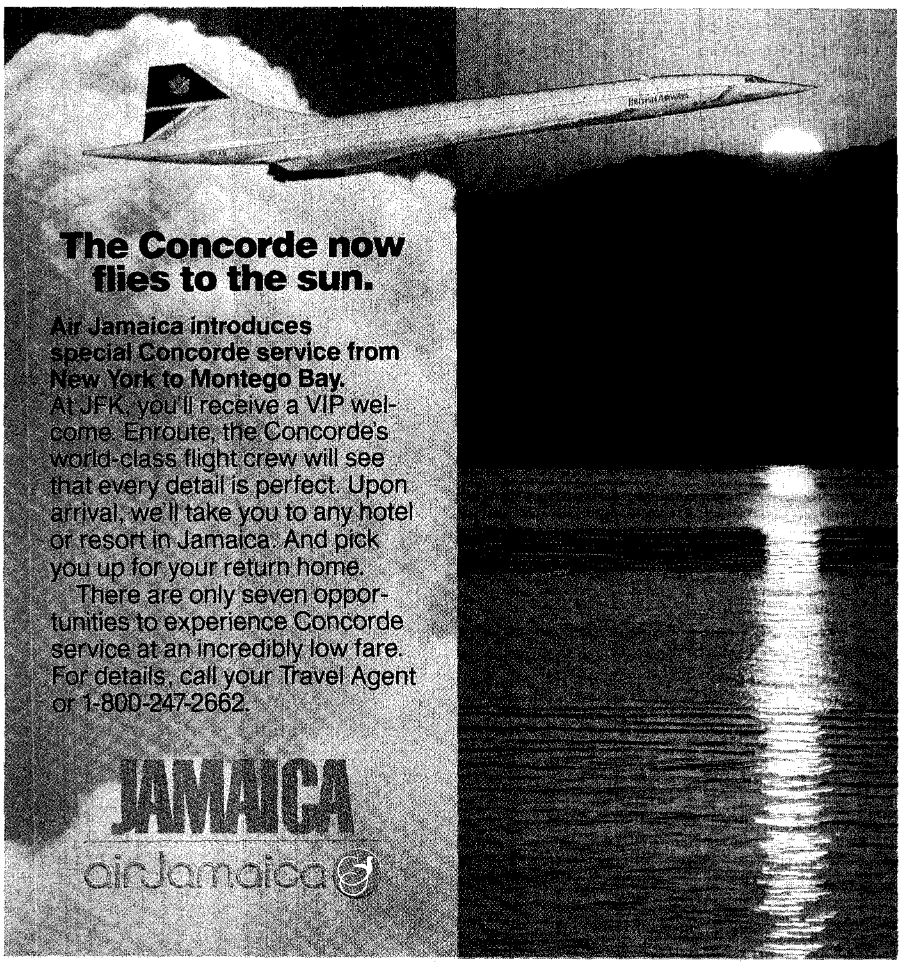

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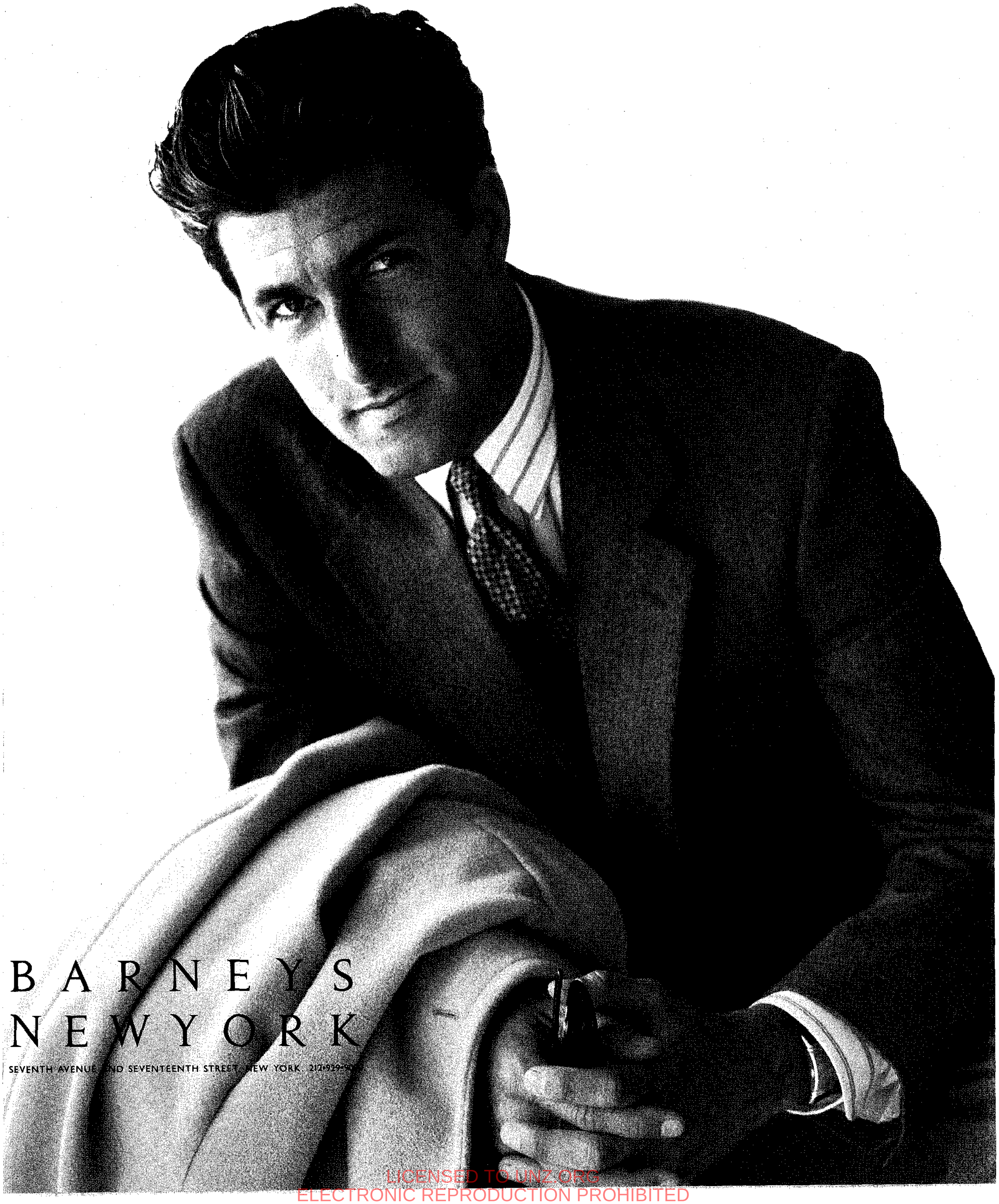

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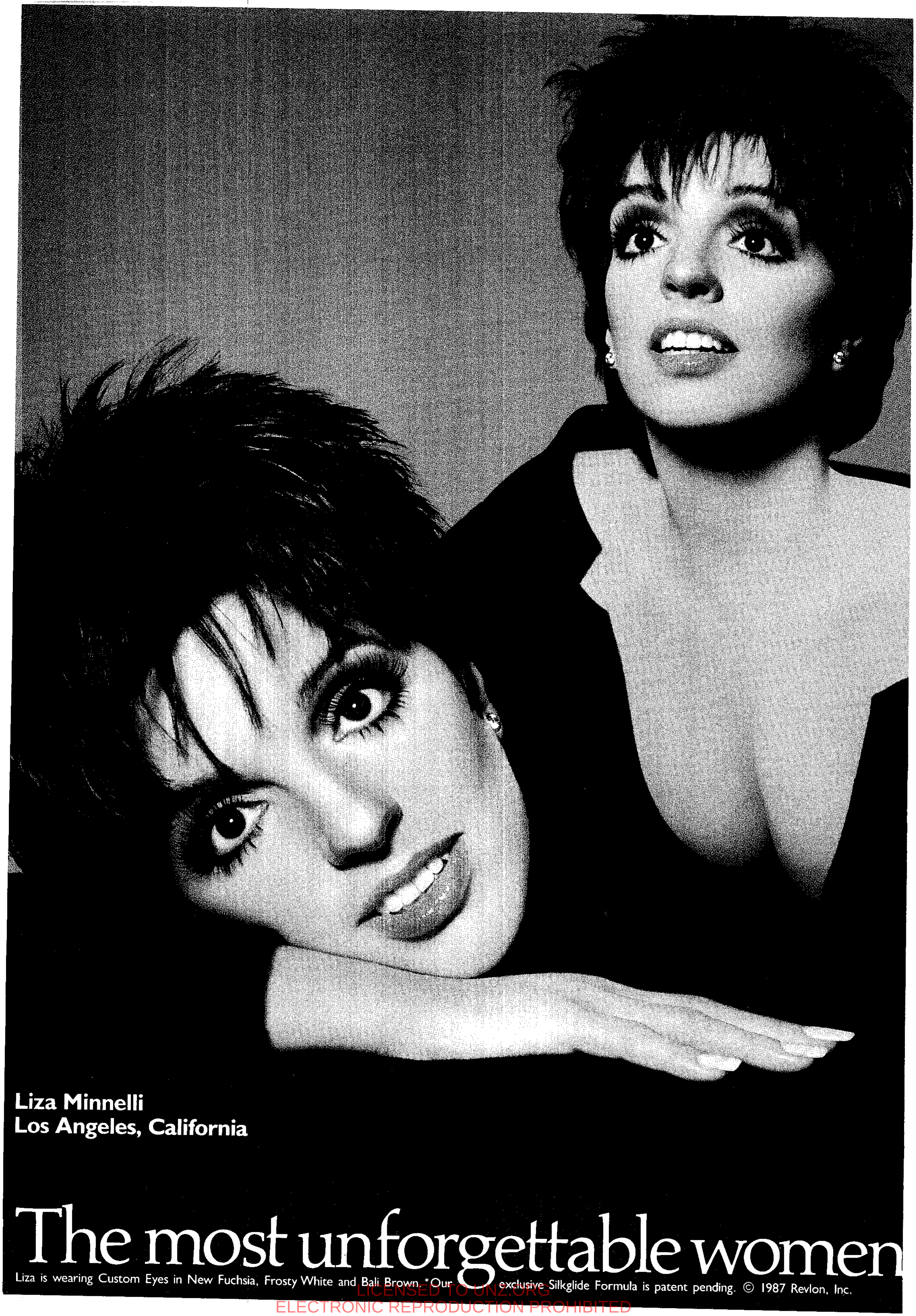
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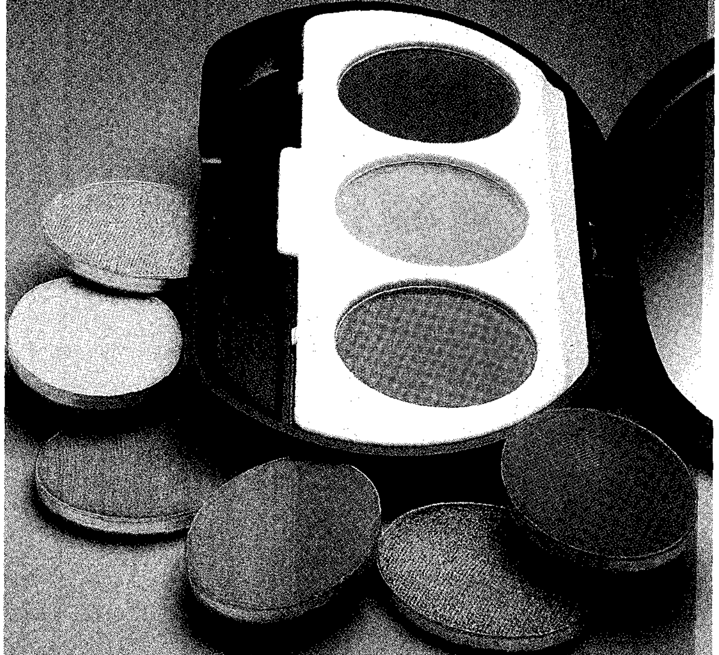

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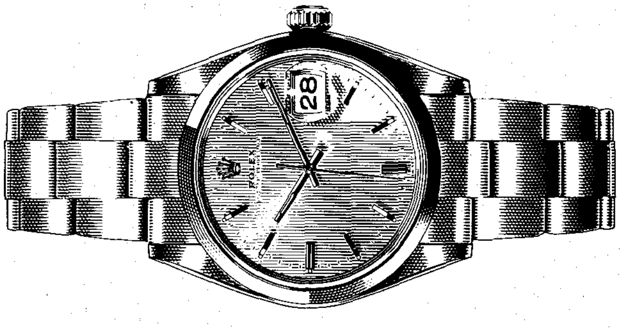

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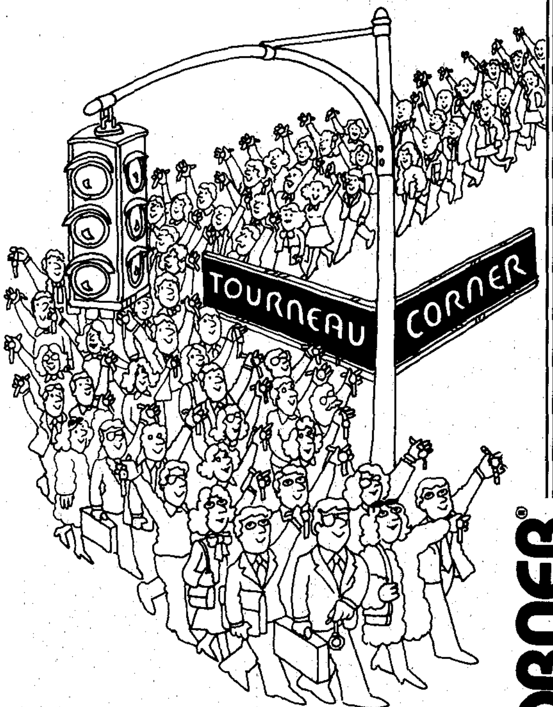

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LETTERS

Dark Shadows

BLESS YOU, *New York,* FOR YOUR STOR about the disgraceful Coliseum projec ["The Shadow," by John Taylor, Octobe 5]. The entire city is on fire, fueled b greedy developers. When the smok clears, Ed Koch will have given away ou light, our air, and our heritage.

Cynthia Cran
Manhatta

HOWEVER LONG AND DARK THE SHADOV that would be cast by the proposed Columbus Circle project, it would probably pal beside the shadow of political corruptio that a proper investigation of this sordi affair would undoubtedly create.

Dan Wallac
Manhatta

LET THE COLISEUM PROJECT BE BUILT Along with Harry Macklowe's Metropolitan Tower and William Zeckendorf's Central Park Place, it will help make the are into the type of architectural dungeon tha exists on East 57th Street, with Trum Tower and the AT&T and IBM buildings.

Andrew B. Hurvit
Woodcliff Lake, N.J

The Dressers

WE ATTEND A PRIVATE SCHOOL IN NEW York. After our teacher read us "Style Scout: Back to School" [by Valarie Ebeier, October 5], we decided to do a survey of our sixth-grade class to find out if what *New York* said is true: You were absolutely right. When we wake up in the morning, we want to look good for school. It's good to know that we are not the only ones who feel this way.

Ayla Yavin
Limor Ratzabi
The Solomon Schechter School
Queens

New York COULD HAVE EASILY WRITTEN about the ripped jeans, Converse high-tops, oversize sweaters, Swatch watches, and polo shirts worn in public schools. We think we've got style, too.

Liz Porrazzo
Robert F. Wagner Junior High School
Manhattan

LOVED YOUR ARTICLE, BUT IS *New York* implying that my cherubic six-year-old daughter will dispense with my standards of grooming and taste once she enters

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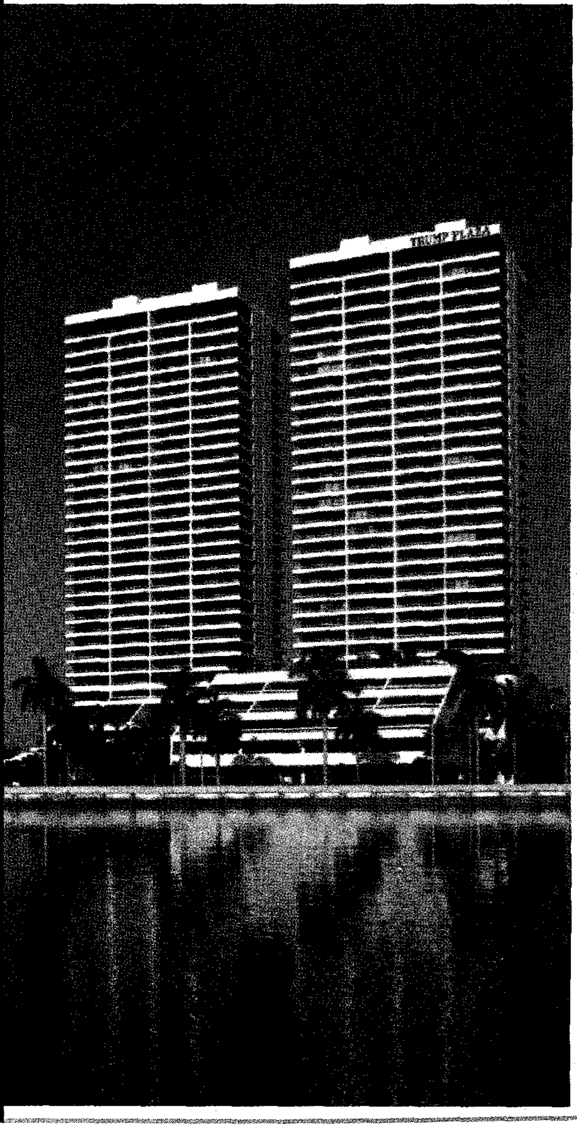

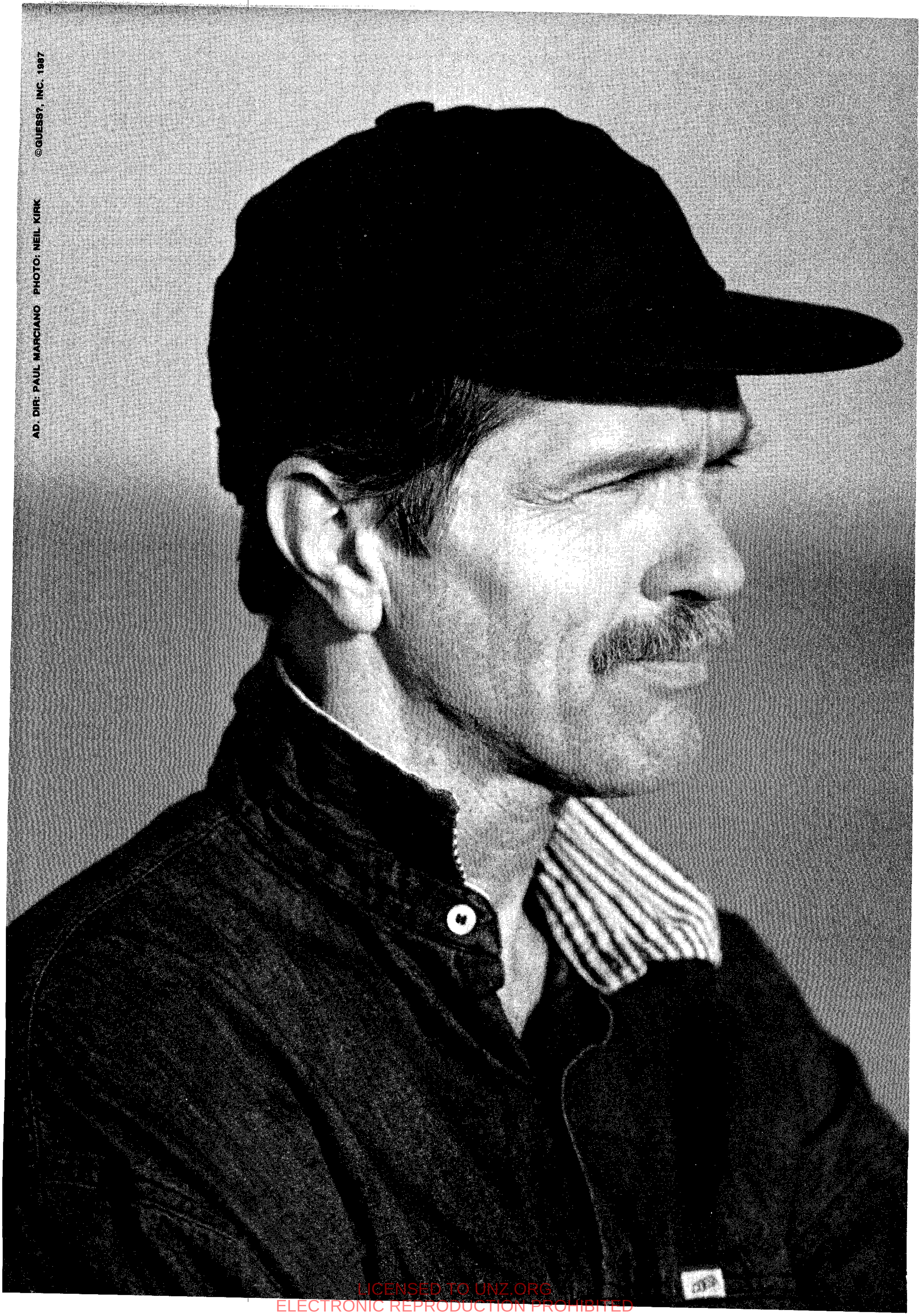

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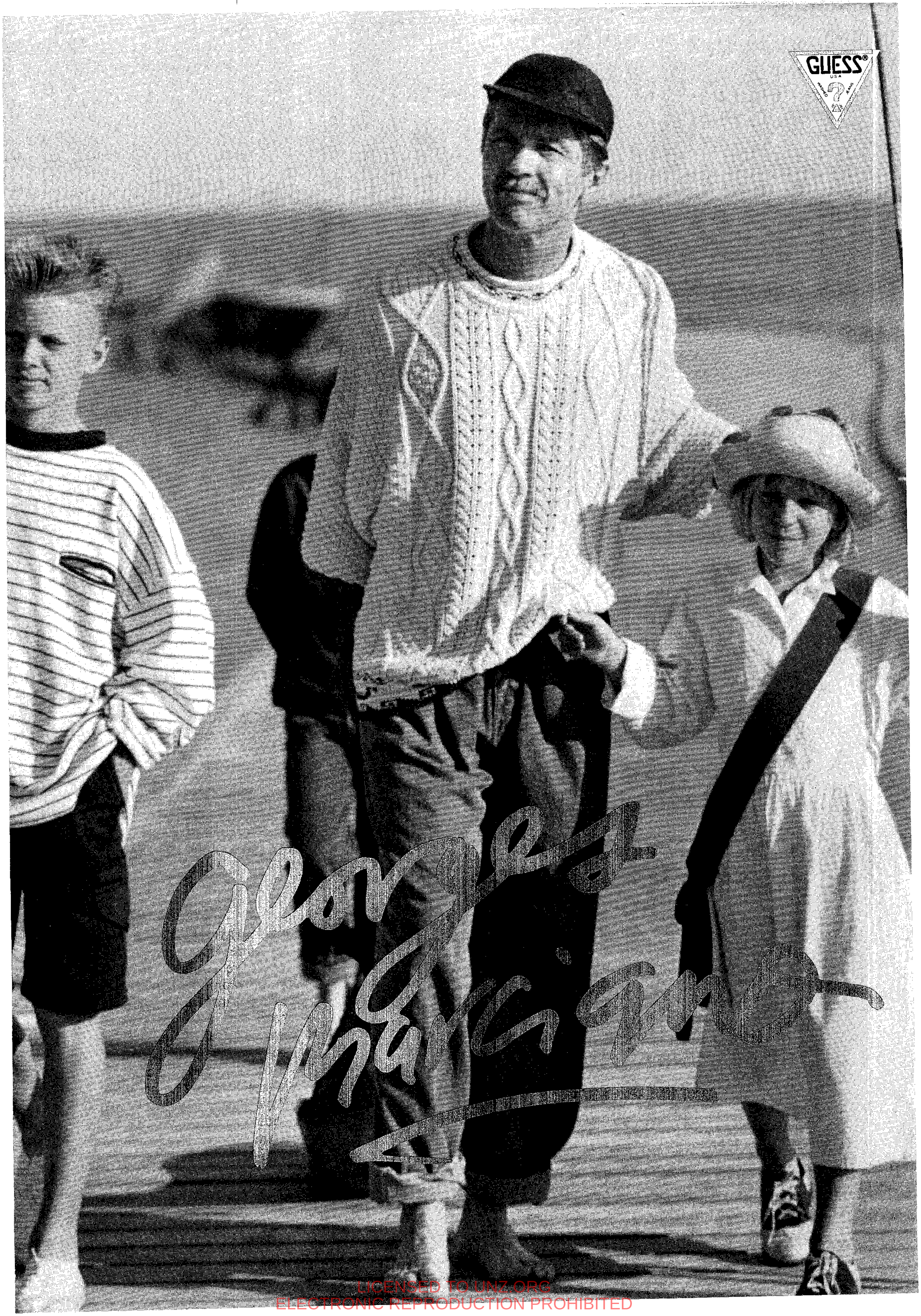
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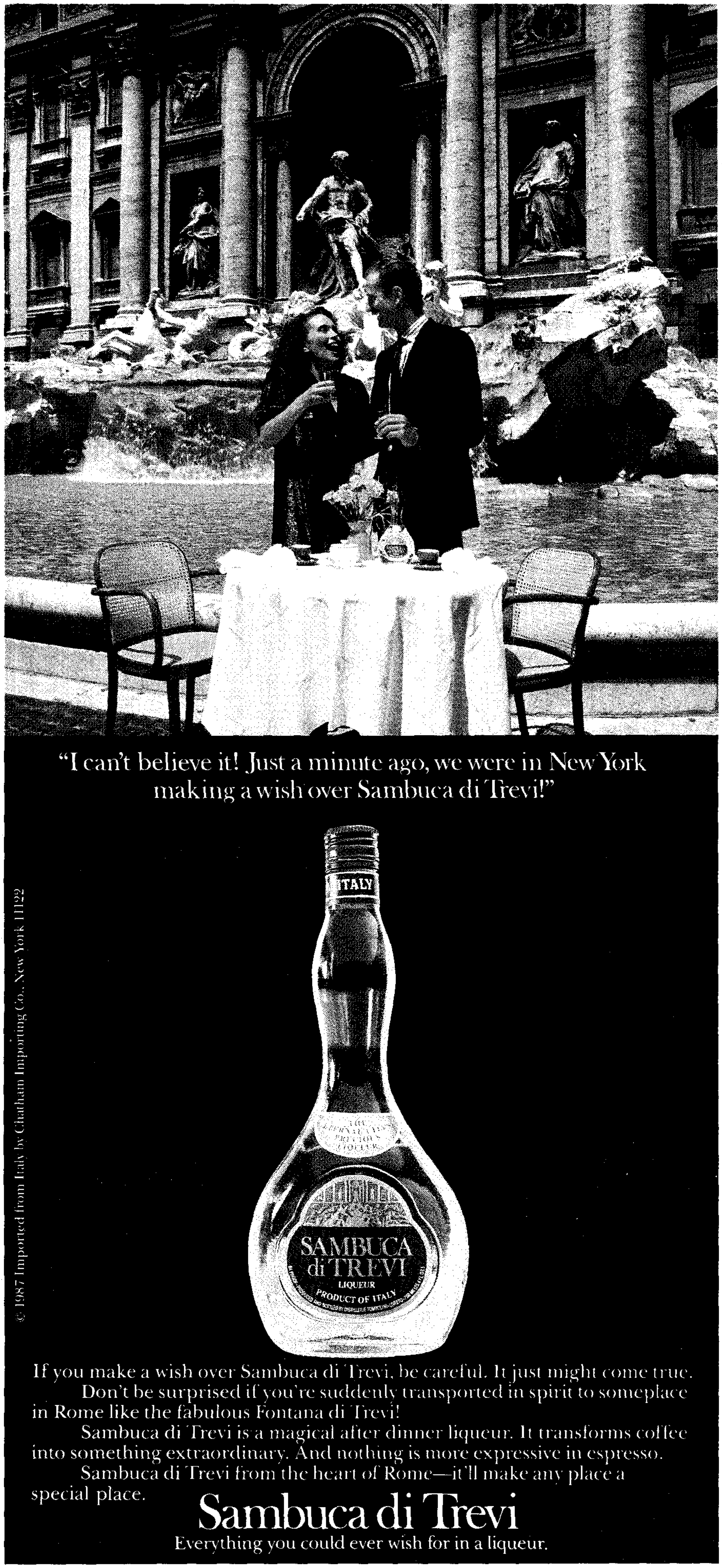

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her teen years? Do those well-combed well-pressed little schoolgirls really en up wearing hokey sweatshirts and untucked-in polos?

Jayne Roger
New Canaan, Conn

A Call to Art

IN "AN EQUITABLE ARRANGEMENT" ["FAS Track," October 5], Sharon Edelson write that the director of Franklin Furnace, Martha Wilson, and the curator of the Equitable Life Assurance Society's art collection, Pari Stave, met after a panel discussion with speakers Hilton Kramer, Eric Goode, and Kitty Carlisle Hart.

Edelson didn't mention that the panel discussion was organized by ArtTable, Inc., a nonprofit national organization for women in the visual arts. ArtTable has more than 300 members in high-level arts positions around the country, including lawyers, art critics, art advisers, museum directors, educators, and publishers.

Caroline Lerner Goldsmith
Executive secretary
ArtTable, Inc.
Manhattan

Testing Tactics

"AIDS: TO TEST OR NOT TO TEST" [BY Janice Hopkins Tanne, September 28] was an excellent review of testing for the AIDS virus, but one fact was missing. New York State is the *only* state that prohibits private laboratories from giving an HIV-antibody test to those who request it. Yet every day, thousands of citizens throughout the rest of the United States choose to obtain confidential, accurate, and rapid HIV-test results from private laboratories. These labs report results in one to three days; state and city agencies can take weeks. Why are New York State residents being denied a choice?

Raymond Gambino, M.D.
Adjunct professor of pathology
Columbia University
Manhattan

YOUR ARTICLE STATED THAT THE ELISA [enzyme-linked immunosorbent assay] can give a false-positive reading on blood from people who have received many transfusions or from women who have had many pregnancies. Actually, even *one* transfusion can result in a false-positive ELISA. Also, there are a number of other factors that can cause such readings. According to the June issue of *AIDS Patient Care,* these factors include antibodies to viruses that share certain determinants with the HIV virus, various auto-immune diseases, and cancer.

Hope Hodson
Manhattan

Janice Hopkins Tanne replies: The State Health Department has not licensed

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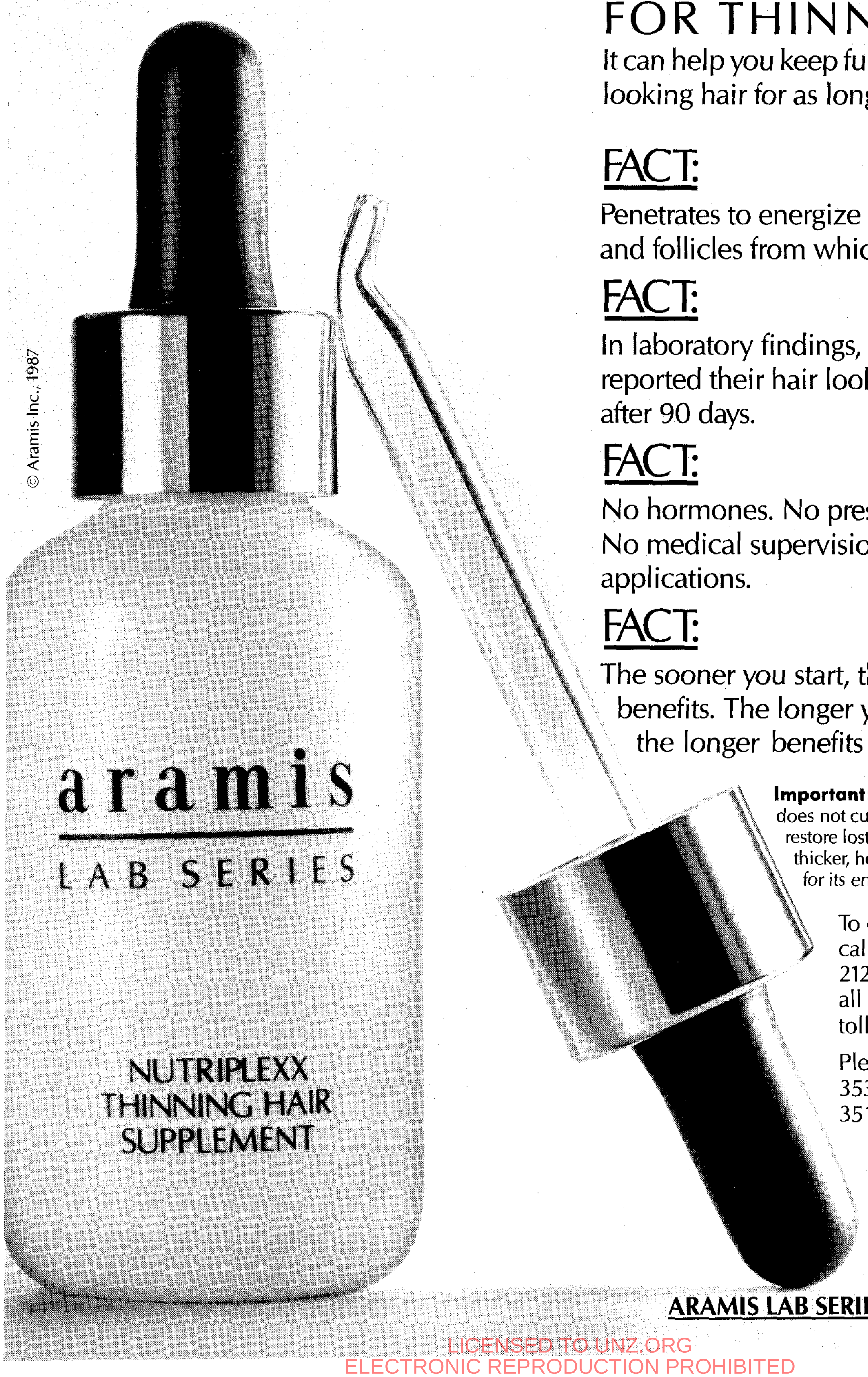

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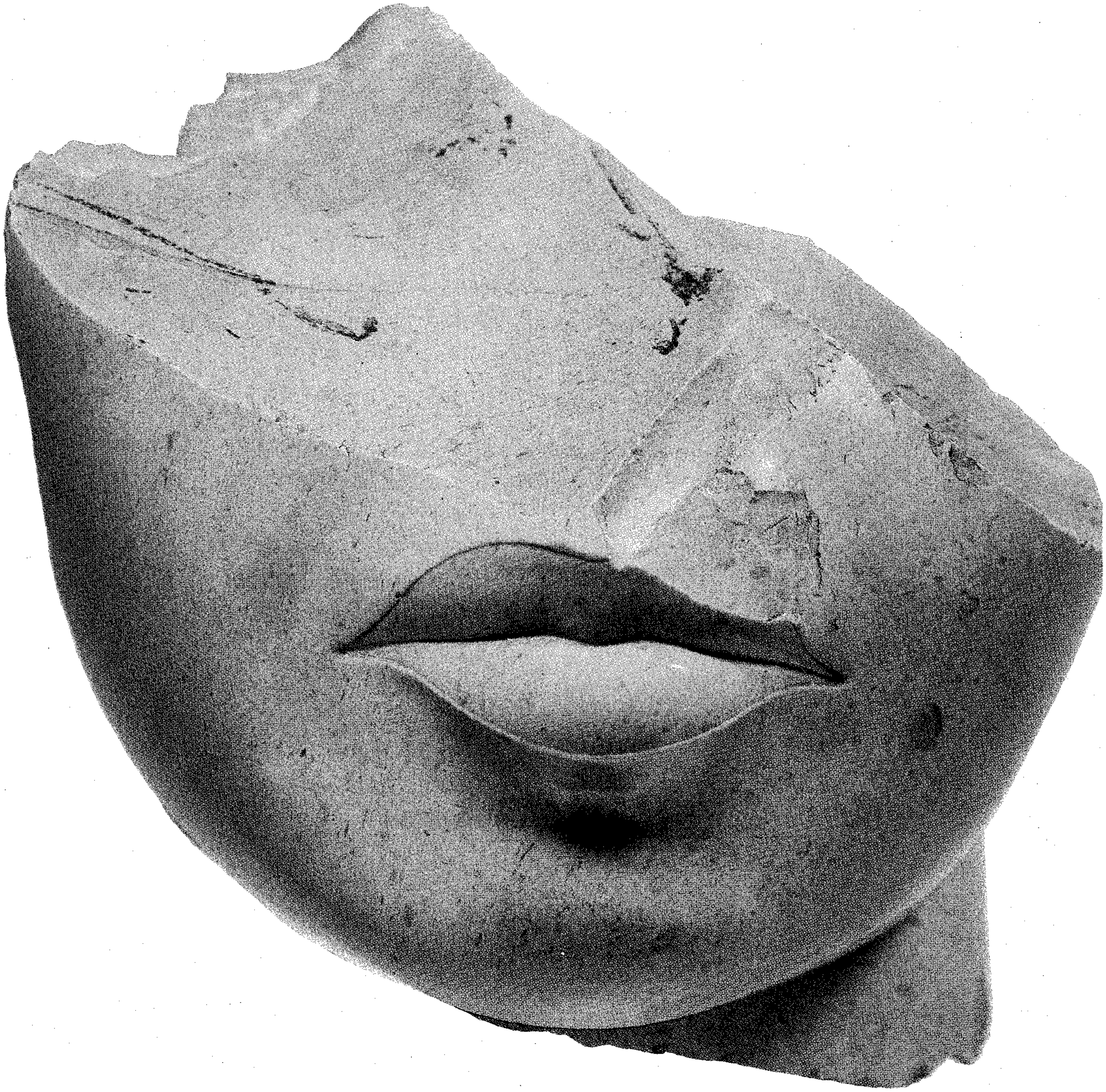

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commercial laboratories because it is concerned about quality control and because there is no way to ensure that an independent laboratory would provide counseling, an essential part of the testing process. The department believes that additional public facilities and counselors are meeting the need for testing.

Test experts say it is unlikely that one transfusion, one pregnancy, cancer, or an auto-immune disease could cause a false-positive ELISA. Occasionally, antibodies to AIDS-related viruses may cause false-positive readings. The ELISA is sensitive, and in some situations it reacts with things other than the AIDS virus. This is why New York State regulations require that the presence of the virus be confirmed by another test, usually the Western blot.

City Planning

YOUR READERS SHOULD KNOW THAT ACcording to state law, a developer's environmental study submitted to the Department of City Planning and the Department of Environmental Protection is available to community boards, or any other interested party, only through a Freedom of Information Law request ["Intelligencer: Board Seeks Data for Trump's TV City," by Jeanie Kasindorf, September 28]. City Planning cannot supply such documents without a FOIL request because the documents have not been created or approved by the city. Once a group files such a request, we are bound by law to supply it with the information.

Martha Ritter
Department of City Planning
Manhattan

Memory Lane

IT SHOULD BE POINTED OUT THAT SANDY Marsh's father, William Alexander Kirkland, was more than an actor in B pictures ["Too Much Money, Too Much Time," by Patricia Morrisroe, September 14]. He was a member of the legendary Group Theatre and appeared in *Strange Interlude* with Clark Gable and Norma Shearer.

Also, the seven-room apartment Kirkland "gave" to Sandy actually belonged to his third wife, Jackie Baldridge. Sandy stayed there for a time, but she did not own it. Finally, the inheritance that Sandy allegedly complained was being squandered by her father was money left to Kirkland by Baldridge, money he used to retire to Mexico. I have been a close friend of Alexander Kirkland's since I was a student in his acting classes at the American Theatre Wing, and I had known Sandy since she was a child. She idolized her father and, just a few weeks before her death, told me how pleased she was that he was happily and securely retired.

Jack Evans
Manhattan

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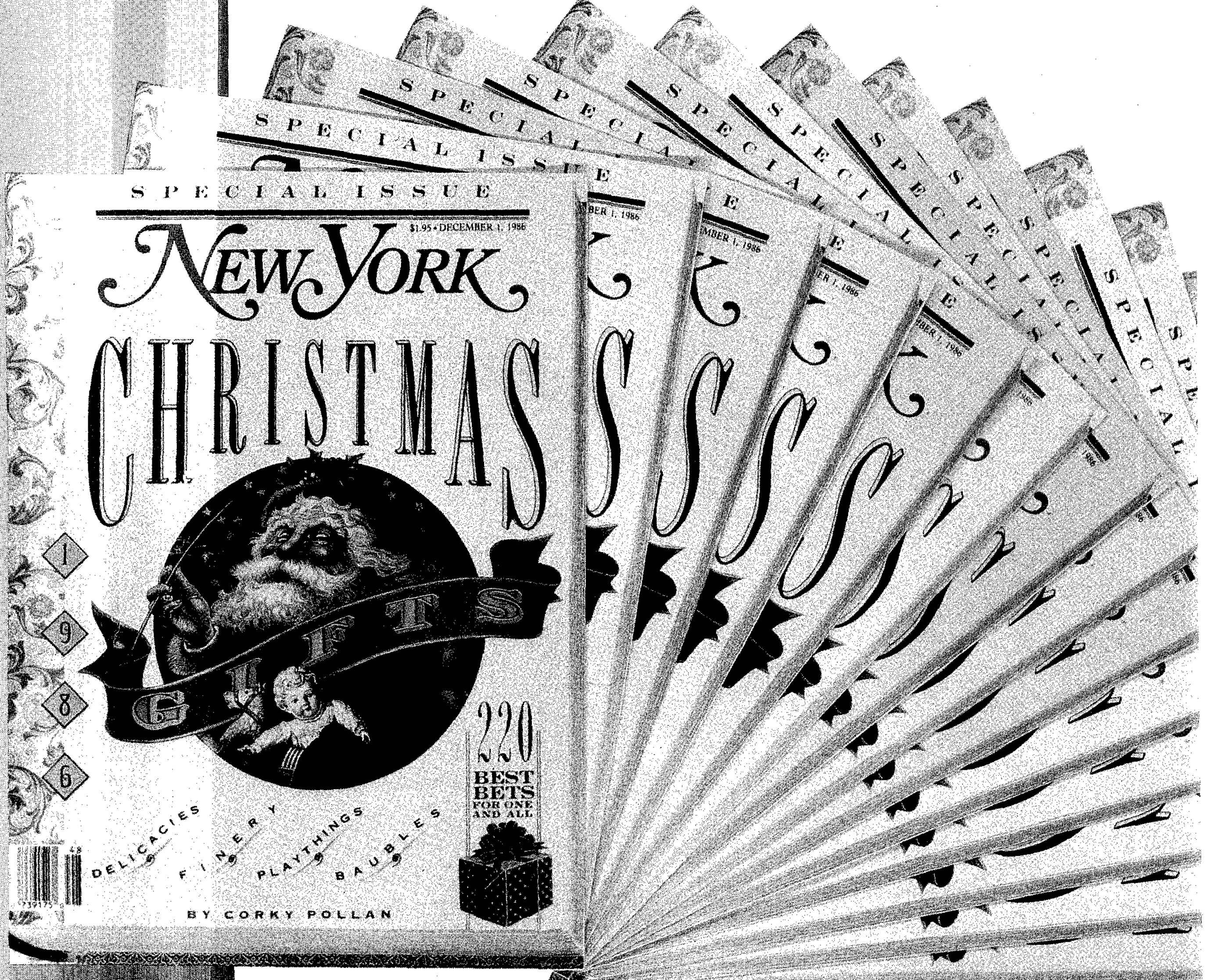
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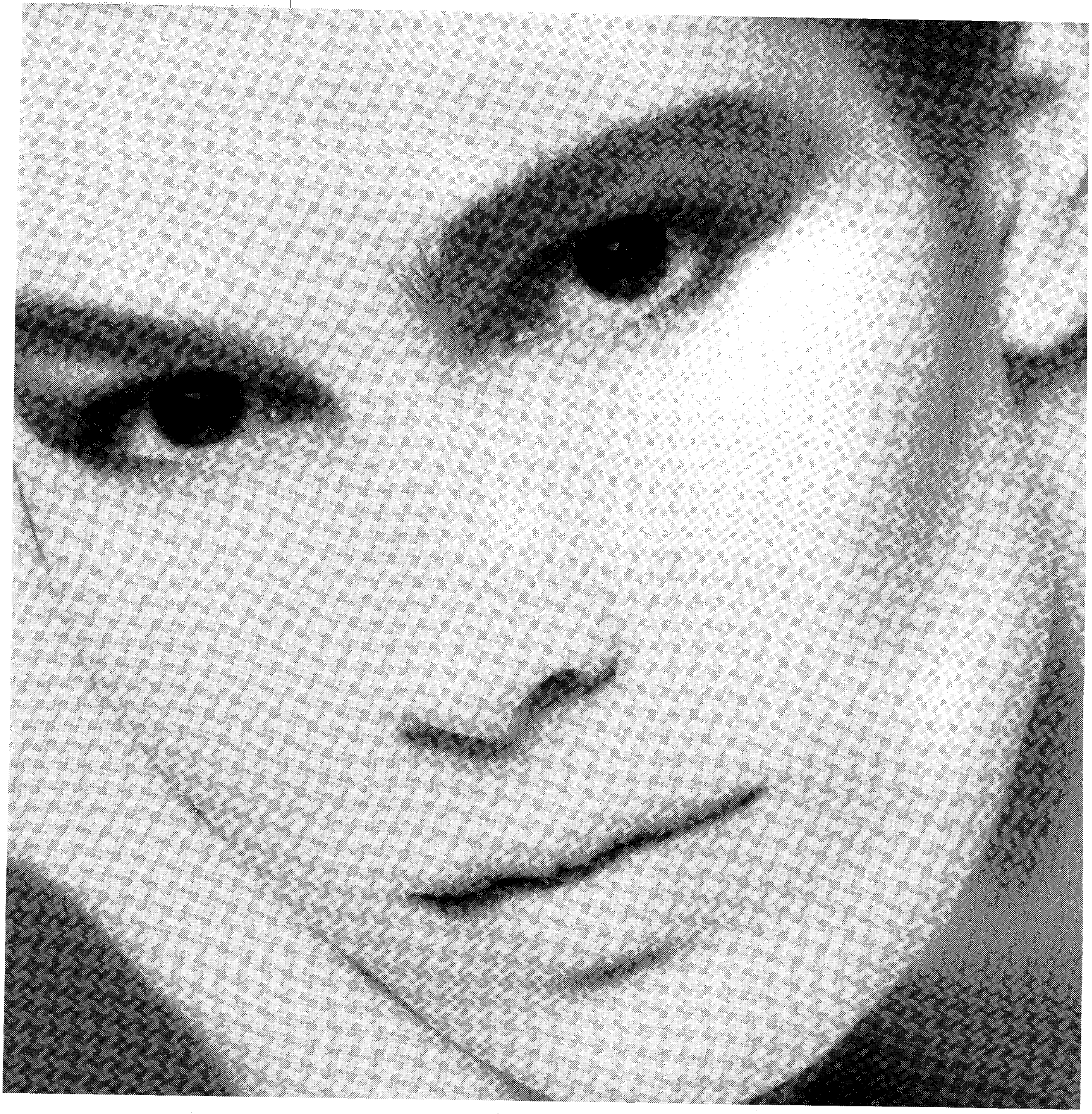

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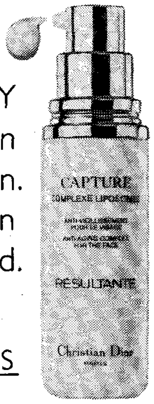

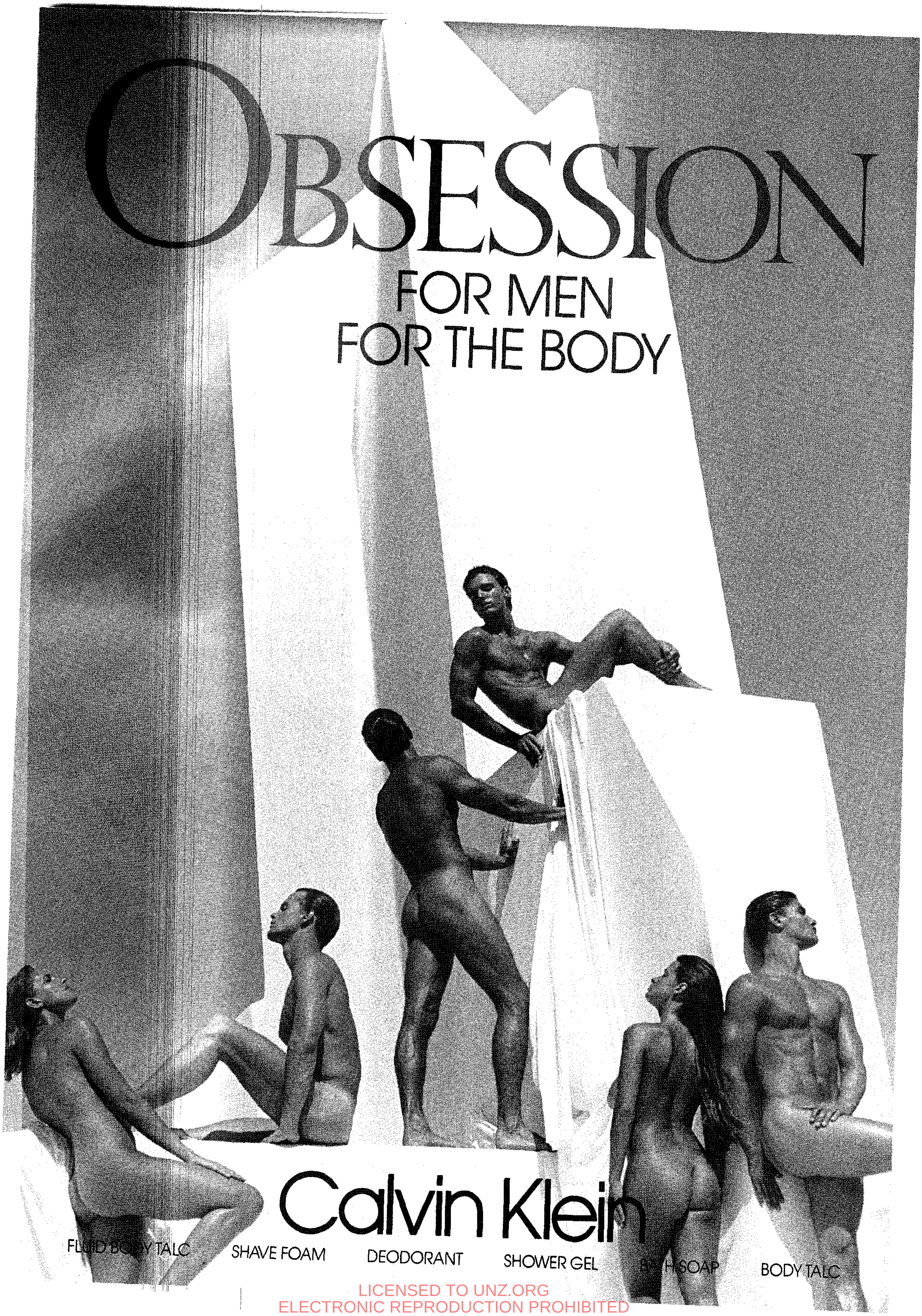
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

THE COLISEUM STORY...*TIMES* NEWS...BATTLE OF THE BRITS...SNEAK PREVIEW

SALOMON CHECKING OUT OF COLISEUM?

Salomon, Inc., is talking to the owners of office buildings in lower Manhattan and New Jersey about becoming a prime tenant, according to real-estate sources. Those sources say that the company is searching for a new home in case it decides to abandon its plan to build an office complex at the Coliseum site. Salomon made a deal in 1985 with the city and Mortimer Zuckerman's Boston Properties to develop 58- and 68-story office towers at the site and become the principal tenant.

"They are approaching people who own buildings at the southern tip of Manhattan as well as in New Jersey," one of the sources says. "The city and Zuckerman are aware of it. The city is afraid they might even decide to keep their front-office operation in the city and move most of the back offices out to New Jersey."

Real-estate experts have long speculated that Salomon would be forced to abandon the Coliseum site because of community pressure and the changing real-estate market. When the corporation made the deal with the city and Zuckerman, it agreed to pay $60 a square foot for office space. Now prime office space costs only $40 a square foot around Wall Street and $19 to $24 a square foot in northern New Jersey.

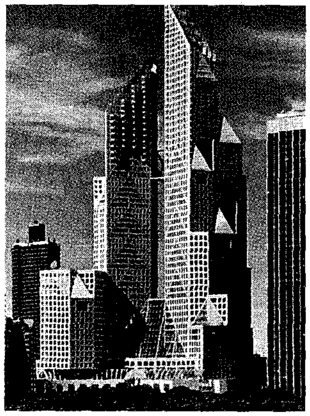
Salomon spokesman Robert Salomon did not return repeated calls for comment.

ANNA AND TINA MIX IT UP

House & Garden's new editor-in-chief, Anna Wintour, is already causing some consternation for *Vanity Fair* editor-in-chief Tina Brown, Condé Nast's other British star. A few days before Wintour took over, she persuaded fashion writer André Leon Talley to leave *Vanity Fair* for *House & Garden.* After he left, Brown had a letter hand-delivered to Talley, telling him to stay away from a party she was giving for Helmut Newton at Le Cirque.

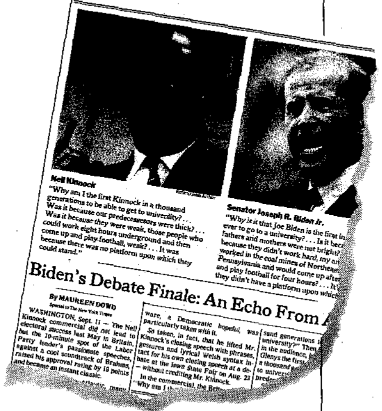
"I sent Tina a gracious letter thanking her for the time I spent at *Vanity Fair,*" Talley says. "She sent me back a note—with my name misspelled on the envelope, mind you—announcing that she had replaced me. She said she was giving a cocktail party that night for Helmut Newton at L'Orangerie at Le Cirque and didn't expect to see me there."

Brown says, "After promoting André like crazy and then readily releasing him from his contract, I was shocked to hear that he was being less than generous around town about his time at *Vanity Fair,* which I had always seen as a happy time. I asked him not to come to the party because of the impolite way in which he chose to make his exit."



COLISEUM PROJECT

TINA BROWN



Neil Kinnock

"Why am I the first Kinnock in a thousand generations to be able to get to university? . . . Was it because our predecessors were thick? . . . Was it because they were weak, those people who could work eight hours underground and then come up and play football, weak? . . . It was because there was no platform upon which they could stand."

Senator Joseph R. Biden Jr.

"Why is it that Joe Biden is the first in ever to go to a university? . . . Is it beca fathers and mothers were not bright? because they didn't work hard, my an worked in the coal mines of Northeas Pennsylvania and would come up after and play football for four hours? . . . It' they didn't have a platform upon which

Biden's Debate Finale: An Echo From

By MAUREEN DOWD

Special to The New York Times

WASHINGTON, Sept. 11 — The Neil Kinnock commercial did not lead to electoral success last May in Britain, but the 10-minute spot of the Labor Party leader's passionate speeches, against a cool soundtrack of Brahms, raised his approval rating by 19 points and became an instant classic.

ware, a Democratic hopeful, was particularly taken with it.

So taken, in fact, that he lifted Mr. Kinnock's closing speech with phrases, gestures and lyrical Welsh syntax intact for his own closing speech at a debate at the Iowa State Fair on Aug. 23 — without crediting Mr. Kinnock.

In the commercial, the Bri

sand generations university?" Then in the audience, Glenys the first, a thousand to univer preder

TIMES STORY

THE NEWS THAT WASN'T FIT TO CHASE

New York *Times* executive editor Max Frankel and Washington-bureau chief Craig Whitney locked horns last month over how to cover the Dukakis debacle, according to a *Times* source. Frankel wanted to send a New York reporter to Washington to chase the story every other news organization was chasing: who leaked the Joe Biden plagiarism story to the *Times* Washington bureau. Maureen Dowd, a correspondent in the bureau, was one of the first to report that former presidential candidate Joe Biden had plagiarized a speech from British Labor leader Neil Kinnock.

"Max wanted to send a reporter to Washington once he realized that everybody else was going after the story," the *Times* staffer says. "His theory was that the question of who had leaked the story was becoming a big story and the paper couldn't afford not to cover it. But Whitney stopped him. He persuaded Max that he couldn't have one *Times* reporter investigating where another *Times* reporter got her story."

Whitney did not return calls for comment. *Times* spokeswoman Nancy Nielsen said, "We never comment on how we decide what stories to cover."

CONTRIBUTING EDITOR: PEG TYRE

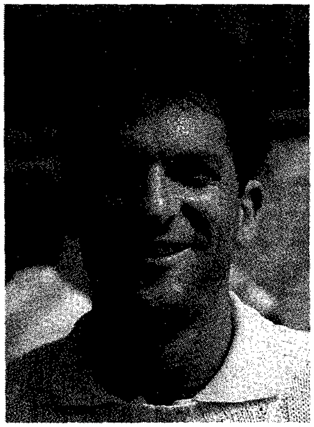
COLUMBIA SCOUTING GUBER FOR TOP JOB

Columbia Pictures has held preliminary discussions with producer Peter Guber about replacing David Puttnam as studio chief, according to two Hollywood sources. Puttnam, the British film producer who was an outspoken critic of the way Hollywood's most powerful players do business, was forced to resign last month after running the studio only thirteen months.

Guber, an independent producer, started his career as an executive assistant at Columbia in 1968 while pursuing an M.B.A. at NYU's Graduate School of Business

Photographs: top ©Steve Rosenthal; center, Ron Galella.

TABLE TALK...MORE DOGGONE DAYS...ART BEAT...THE PARK JOB



PETER GUBER

Administration. He stayed at the studio for seven years, serving as executive vice-president in charge of worldwide production for the last three. His film credits include *Flashdance, Six Weeks, Vision Quest, The Deep,* and *Midnight Express,* which he produced with Puttnam in 1978.

Guber did not return calls for comment. A Columbia Pictures spokesman says, "In any kind of personnel matter, we don't comment on speculation."

FARE FROM THE ITALIAN FRONT

Peck, the venerable Milanese gourmet store, is coming to New York, according to a retailing source. The food emporium, says the source, plans to open a store in midtown in the spring of 1988.

Peck occupies several shops in downtown Milan. It is well known for its wide variety of take-out food, including cheeses, roast meats, salads, and pastas.

A Peck spokesman would say only, "We'd like to open in New York but don't have a definite plan yet."...

Teresa Rovito, whose grandmother was the chef at Osteria Saronno in Saronno, Italy, northwest of Milan, is opening a restaurant in Greenwich Village. It will open on the site of the former La Toque, on Barrow Street.

"My grandmother worked in the restaurant until she died, at 96," Rovito says, "and I worked with her. I'm going to be preparing very simple food from the Lombardy region, including some Etruscan dishes, because the area was once dominated by Spaniards. It's going to be called Rosolio, after a sweet liqueur that tastes of roses that my grandmother used to give to children."

SMITHSONIAN ARCHIVIST LEAVES TOP JOB

Richard Murray, the director of the Smithsonian's Archives of American Art—one of the major research libraries for art historians—has resigned amid criticism that he never became a presence on the New York art scene. The archives were founded in 1954 by Kennedy Galleries owner Lawrence Fleischman as a repository for the photographs, diaries, letters, manuscripts, and memorabilia of American artists. The library became part of the Smithsonian in 1970.

"Murray was supposed to become a major player in New York to attract funds and members and collections," says an art historian familiar with the flap. "He never did that. This spring, the Smithsonian asked McKinsey & Company to do a survey of the archives. It said they were suffering from declining contributions and that there was a two-year backlog in making new material available to the public. So some board members asked the Smithsonian to replace him."

Murray did not return calls. Smithsonian spokesman David Maxfield says, "Richard has wanted to leave to do his own research for a long time. I don't think the report had anything to do with his resignation."

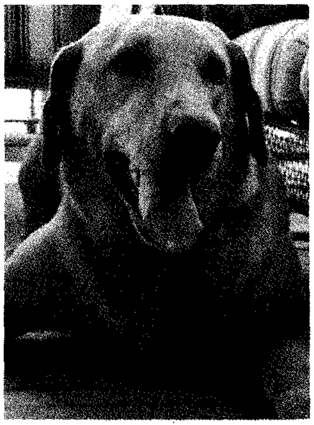
DUANE PARK

TRIBECA PARK GETTING FACE-LIFT

The oldest park in New York is about to get a face-lift. Duane Park, a tiny triangle at the intersection of Duane and Hudson Streets in TriBeCa, is going to be restored by a group of local residents and businessmen that includes restaurateur David Bouley. The city purchased the land for the park from Trinity Church in 1797 for $5.

The renovation plan, to be done by the urban design firm of Karahan/Schwarting, calls for installing ornate cast-iron street lamps and fencing around the park, planting new ivy, grass, and shrubs, adding decorative paving, and building a pedestal for the exhibition of public art. With the aid of the Parks Department, the group plans to raise $95,000 for the project.

"Duane Park is very precious. It is the centerpiece of a reviving neighborhood," says Parks Department Commissioner Henry Stern. "It's a lot of park in a little space."



ARCHIE

ARCHIE TAKES ANOTHER BITE

Archie, the former Gracie Mansion mascot, is in trouble again. The five-year-old dog, which is part Labrador and part shepherd, was banished to a new home with a Princeton family last August, after he bit a sanitation worker outside Gracie Mansion. Now he has taken a bite out of a cat that belongs to the New Jersey family and has been banished one more time.

The dog's owner, Gracie Mansion chef Mitchel London, says, "The cat, who is also named Archie, had a personality clash with Archie the dog. Archie the cat antagonized Archie the dog in much the same way that sanitation worker had." When the dust settled, the cat was recovering in a veterinary hospital and Archie the dog had left New Jersey. He is now living in New Rochelle with a former Gracie Mansion guard.

Photographs: top, Peter C. Borsari; center, Richard Guthridge/Parks Photo Archive; bottom, Jenny Iselin.

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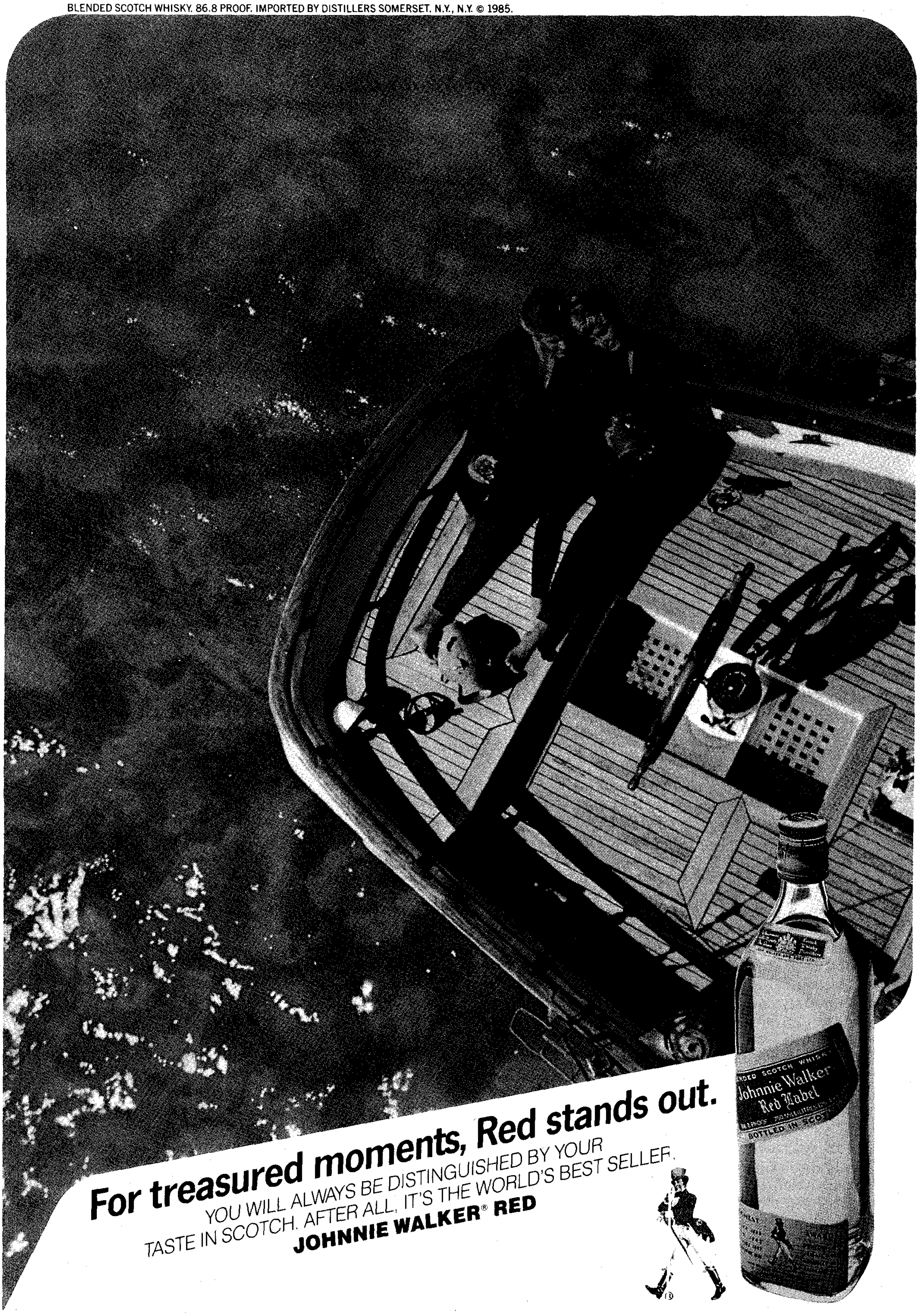
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THE OLD FRONTIER

WAKE-UP CALL: *In the Judiciary Committee hearings, the senator rediscovered his anger.*

TEDDY'S BORK CRUSADE

SEVERAL WEEKS AGO, I ASKED A FRIEND who knows Ted Kennedy well why the senator was making such wild statements about Judge Robert Bork: "Is it some sort of strategy," I asked, "or has he just gone off the deep end?"

"You've got to understand," my friend said. "This is the way Teddy acts when he really *cares* about something."

Oh, well, that explains it. For the past 25 years, Ted Kennedy has mumbled and stumbled across the American political landscape, a reluctant and all-too-human player in a mythic game he could never win. His epiphany came in 1979 when Roger Mudd asked him why he wanted to be president—and Kennedy was paralyzed, unable to respond. There was always a certain irony in the right wing's efforts to portray him as the Devil Incarnate; he seemed, both literally and figuratively, a straw man. Despite the lip service he paid—and the yeoman service his staff gave—to a range of inevitably liberal issues, and the occasional rousing speech he made about "tacking against the wind" or "picking up the fallen standard," I always had the sense that Kennedy would rather be sailing. You couldn't have blamed him, either.

But this June, after a quarter century adrift in his own agony, Ted Kennedy finally—inexplicably—got a wake-up call: Bork. He immediately took to the Senate floor and made one of the more startling and demagogic speeches of recent years: "Robert Bork's America is a land in which women would be forced into back-alley abortions, blacks would sit at segregated lunch counters, rogue police could break down citizens' doors in midnight raids . . . and the doors of the federal courts would be shut on millions of citizens."

Kennedy didn't stop there. He spent the summer plugging away at it. He hired Tony Podesta, the founding president of People for the American Way, to help organize the opposition. He wrote a letter to 6,000 black elected officials, warning about Bork's "record" on civil rights. He called AFL-CIO leaders. He called Democratic-party fund-raisers all over the country but particularly in the South, trying to make the anti-Bork case with them, hoping they'd pass the word along to the southern senators they'd helped elect. "He was really energized," said an aide. "He kept asking, 'What else can I do? What calls can we make?' "

This was followed by an equally amazing—if slightly more subdued—performance in the Judiciary Committee's hearings. Ted Kennedy's America apparently was a place where a senator could spend a half-hour grilling a Supreme Court nominee with questions provided by his staff, not listen to the answers, then sum up with a 30-second epigram intended for the evening news that had nothing to do with either the questions asked or the answers given: "In Judge Bork's America, there'd be no room at the inn for blacks and no place in the Constitution for women."

In the moments after the Judiciary Committee vote last week, I visited the senator in his office. He was reserved, not at all jubilant. "I don't get any great satisfaction from this," he said. "If we'd passed national health insurance, I'd be breaking out the beer."

I asked why he'd felt the need to go to such extremes in his attacks on the judge. "I thought it was important to catch the attention of the American people," he said, "and you couldn't do that by addressing constitutional dogma. You had to translate it into everyday language, and state the case in a candid, stark, and frank way."

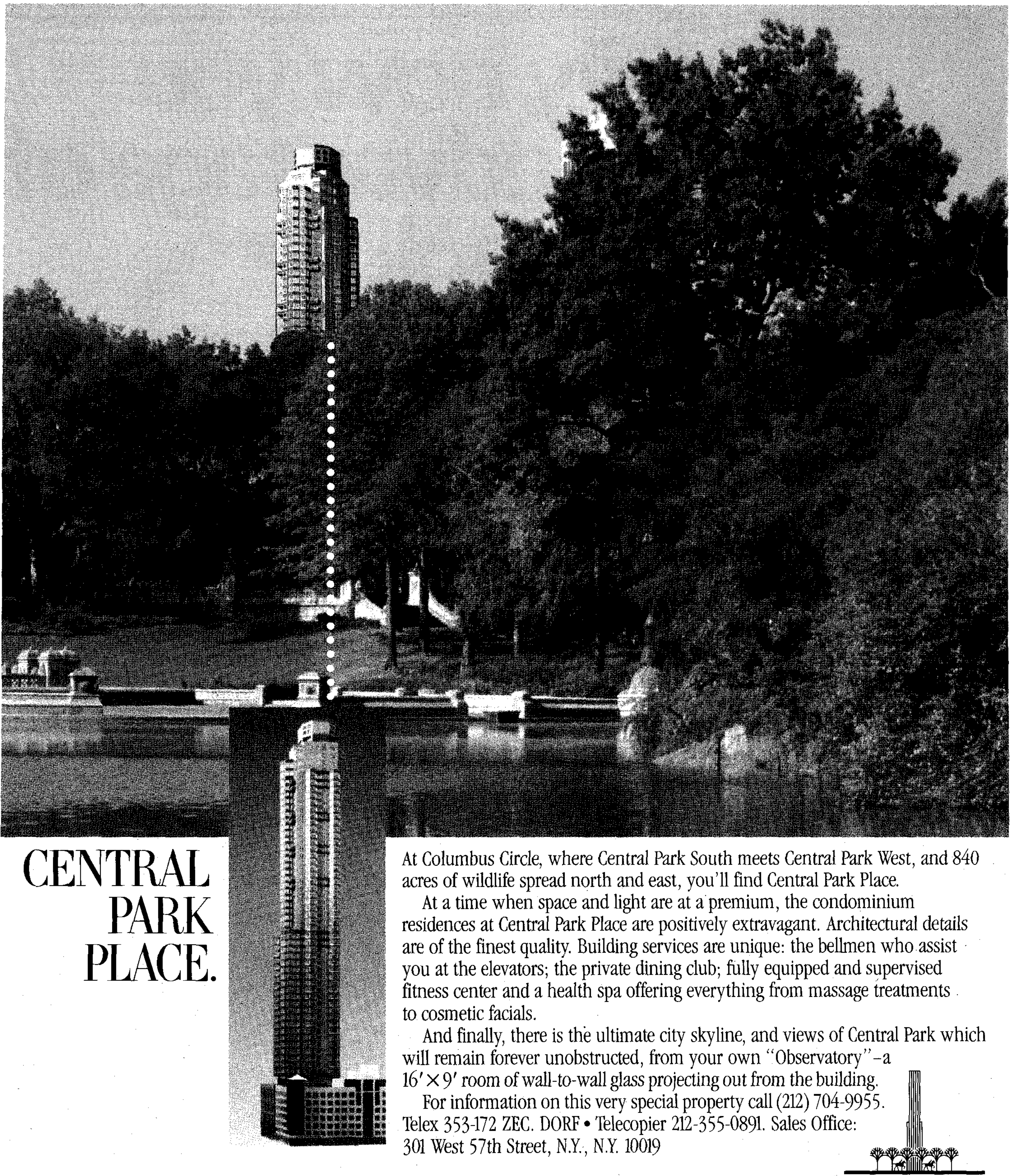
Apparently, there isn't too much respect for the intelligence of the people—or the integrity of the language—in Ted Kennedy's America. Did Kennedy really believe there was any real chance of a complete rollback of abortion or civil-rights law or the creation of a police state if Bork were approved? I doubt it. By "stating the case" in that way, Kennedy—and the liberal lobbyists who followed his lead—finally managed to bottom out in the sludgy precincts pioneered by NCPAC and the other right-wing pressure groups that dominated the public debate in the early eighties. The cheap hyperbole was almost enough to swing an impartial observer into the Bork camp—but then, there was always Kennedy's horrific bookend, Senator Orrin Hatch of Utah, snarling and snipping like a wirehaired terrier, to restore balance to the proceedings. Luckily, the honor of the Senate was salvaged by Arlen Specter of Pennsylvania, who, through his elegant and persistent questioning of the judge, was able to expose Bork's crabbed literalism for the intellectual shell game it was.

Bork was beaten in a fair fight by Specter, but that's not why he lost: He lost for all the wrong reasons; he lost because his rather complex rationales were reduced to their lowest common denominator and thus distorted; he lost because he had a scraggly beard and came from Yale. "It ain't very hard to sell a vote against a Yale professor to my folks," said one southern conservative.

But the key to mobilizing the public opposition was Kennedy. He sounded the call to arms in July; he framed the issues for the debate and set the tone. He also, rather cleverly, honed his position over the summer after the first vitriolic thrust. By the time the hearings rolled

Photograph by Brad Markel/Gamma-Liaison

ZECKENDORF INTRODUCES THE NEWEST JEWEL IN THE CENTRAL PARK SKYLINE.



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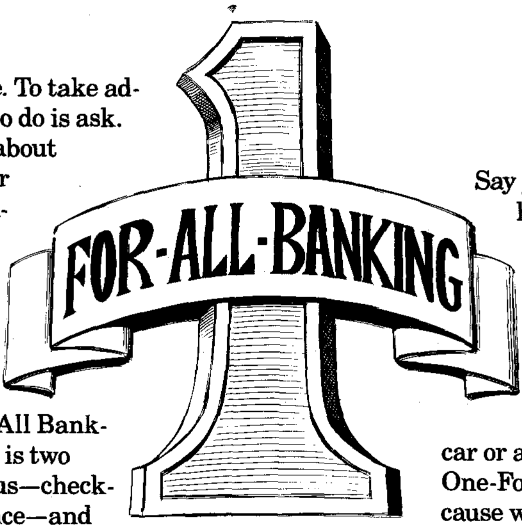

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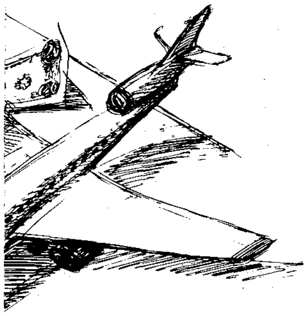
The Consumer Banking Group



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around, “back-alley abortions” had become “privacy,” and rogue police were nowhere to be found.

“We were able to frame the debate,” said one aide. “The other side let us take the initiative. If we’d fought the battle on their terms—crime rather than liberty, racial quotas rather than civil rights, abortion rather than privacy—it might have been a different story.”

This was an echo of the roar among conservatives blaming White House chief of staff Howard Baker for Bork’s defeat. “We should have mobilized our troops,” said one Republican, “told them abortion, school prayer, and all that sort of stuff were on the line, and forgotten this moderate business.” In fact, having “lost” both Bork and Nicaragua this summer, Baker seems in the running for a place in the conservative pantheon alongside Ted Kennedy. “To some of our wackos,” said a GOP strategist, “this has been the moral equivalent of ‘losing’ China.”

Republican moderates aren’t too happy, either. They were placed in the middle, hung out to dry when Reagan seemed ready to press for a vote on the Senate floor even though the cause was clearly lost. “I don’t buy the Baker screw-up theory,” said one. “Bork would have been a hard sell in any case. This is a guy who’s been the darling of the far right for fifteen years. You’re not going to win a vote in a Democratic Senate by saying, ‘Hi, I’m a right-wing extremist.’ ”

Senator Alfonse D’Amato of New York—uncommitted on Bork to the end—put it a bit more bluntly: “This isn’t Baker. This is Meese’s fault. Bork was his idea. If the president wants to win one now, he’ll nominate Howard Baker for the vacancy. He’s in the mainstream. He’ll pass the Senate in twelve seconds. And he’ll probably turn out to be more conservative than most people think.”

The judicial mainstream is something that’s been mentioned throughout the Bork debate—and if the results of last week’s Judiciary Committee vote prove anything, it’s that the mainstream is not where Ronald Reagan, or perhaps even Howard Baker, believes it is. In his closing statement, Alabama’s voluptuous and cagey senator, Howell Heflin, defined a conservative as someone who protected “our now fundamental precepts of a fair and just society.”

The key word there is “now.” What Heflin was saying, in effect, was that civil rights, equal treatment for women under the Fourteenth Amendment, a broad interpretation of free speech, and maybe even the right to an abortion have become the status quo. The battles to establish those rights are over; they are *now* fundamental. “It means,” Senator Kennedy said, “that the Warren Court has been vindicated.”

More than that, there was something rather remarkable in seeing Howell Heflin—a man whose name and speech and appearance fairly drip of Spanish moss—saying this. He was reflecting the new political reality of his region, a reality driven home by the Atlanta *Constitution*’s October 1 poll, in which every conceivable demographic group seemed to gather in opposition to Bork. At the heart of this new reality was the black vote. In August, Kennedy had made calls to the black mayors of Birmingham and Tuskegee, among others; both, in turn, made their views known to Heflin and Richard Shelby, the other Alabama senator. No doubt their views had weight.

It might even be argued that this was the first time that the southern black vote proved pivotal in a major national issue; if so, it was most appropriate that the issue was the approval of a man who’d once been more solicitous of the rights of restaurant owners like Lester Maddox than of their prospective customers’.

It is likely that Ronald Reagan will find a replacement for Bork who is just as conservative but not nearly as published—someone who lacks the paper trail that finally was the professor’s undoing; it is probable that such a person will be confirmed by the Senate and may even provide the necessary majority to retrench on affirmative action, or abortion, or whatever. But I have a feeling that a corner of sorts was turned with the Bork hearings, a fever broken.

Reagan’s election was, in many ways, a public reaction to the social and political excesses of the sixties; Bork’s judicial theory was a result of his personal reaction to that time. He was the ultimate neoconservative—it seems remarkable that his intellectual journey from left to right sounded so strange to Senator Heflin and others when it was the signal voyage of much of the Reagan administration. “Watching the anti-intellectualism of the assault on Judge Bork,” the Wall Street *Journal* editorialized last week, “we’re reminded of the campus anti-intellectualism of the 1960s. In reaction to the universities’ failure to defend reason or free speech, those who treasured these values founded the neo-conservative movement.”

No doubt the *Journal* was reminded of those days by Ted Kennedy’s distemper—and it is rather odd that, long after the show has ended, Kennedy emerges as the last rhetorical gasp of the New Left, Abbie Hoffman’s spiritual heir. In the end, his America and Bork’s prove equally anachronistic. And if there’s any lesson from this nomination’s failure, it’s that the war over the sixties is finished, finally. What remains of that time—at least, the judicial remnant—won’t be repealed, and it’s probably best to just let it go now and move on.

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IN FOR REPAIRS

AUDI'S BIG TUNE-UP

ON SUNDAY, NOVEMBER 23, 1986, AUDI OF America was plunged into a corporate nightmare. In an emotional and highly charged segment, CBS's *60 Minutes* indicted the Volkswagen subsidiary for a disproportionately high incidence of unintended acceleration in the Audi 5000. Company executives were stunned by images of an Audi turned upside down in a swimming pool and others smashed into trees and parked cars. They had supposedly careered to disaster when drivers shifted from park into drive or reverse. A minister's wife tearfully related how her six-year-old son was killed when her Audi rocketed out of control; a doctor testified that he slammed on the brakes so hard he developed severe shinsplints—and even then, his Audi 5000 wouldn't stop. Others described similar trips.

60 Minutes wasn't the first to spotlight the acceleration issue. Eight months earlier, the attorney general of New York had disclosed complaints, and consumer advocate Betty Furness had taken on the car on WNBC in New York. Local newspapers and TV stations followed with their own reports. But *60 Minutes* was the first to blame Audi nationally; it also played down the fact that Nissan, Toyota, and General Motors, among others, were being investigated for the same complaint (Audi confirms 1,380 incidences of unintended acceleration). Company executives and dozens of independent auto experts and engineers claimed the segment was yellow journalism. Yet by the time *60 Minutes* signed off that November evening, Audi's world had begun to topple.

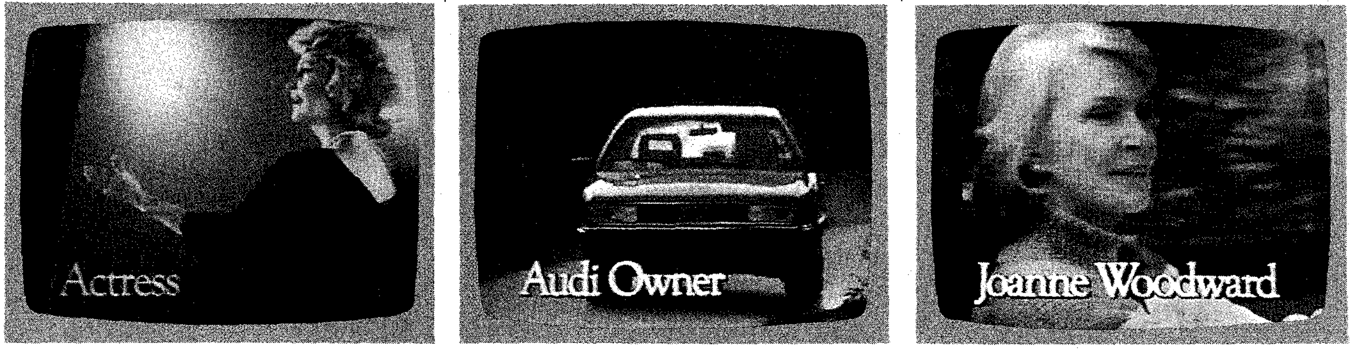
Anti-Audi hysteria was rampant. Showroom traffic slowed by 58 percent three months after the broadcast. Sales, which were near 5,000 cars a month the year before, dropped to 1,972 (September 1987 sales were 3,096). Garages began to ban Audi 5000s, and insurance companies hiked the price of policies. The resale market dissolved. Some Audi 5000s that had been bought two or three years earlier for about $20,000 were being offered for $6,000. Motorists had made up their minds about the Audi 5000 in much the same way they had about Chevrolet's rear-engine Corvair and Ford's explosive Pinto.

The car that was hailed in 1983 as an innovation in styling and engineering was in serious trouble. Once just slightly behind Mercedes-Benz and BMW in the luxury-performance European-import segment, Audi was now trying to regain its foothold. Then *60 Minutes* ran the story again on September 13. "Since we first aired the piece, the controversy had grown, and we concluded that a rebroadcast was in the public's interest," says a CBS spokesman. Though the show attracted only half as many viewers as the original, marketers at Audi had their work cut out. But while dealers stewed and stormed, corporate Audi adopted a Teutonic stance. The company wrote letters to CBS about inaccuracies. It pointed out that in one case, the police report that a woman's foot slipped off the brake and onto the gas pedal was ignored by *60 Minutes*. In September, Audi offered owners a free videocassette of experts debunking the broadcast and testifying to the car's safety. (According to the Highway Loss Data Institute, overall injury and loss from the Audi 5000 is lower than the average loss from other cars in its class.)

"It took headquarters [in Ingolstadt, West Germany] a long time to understand what was happening," admits Tony Kirton, director of marketing for Audi of America. "They were astonished at first, because there were no reports of anything like this in Europe." There, 90 percent of the cars have manual transmissions, which are not affected by unwanted acceleration. "Audi is an engineering company first, not a marketing company the way, say, Chrysler is. They wanted to understand the problem—and undertook a yearlong study to identify it. They were very scientific, precise, and German in their response," says Kirton.

So far, no real cause has been pinpointed, but there are several theories. The Center for Auto Safety says it could be one of several problems—from a broken cruise-control to malfunctioning computer chips. Some people have blamed the idle stabilizer—which regulates the amount of air going to the engine—but the likeliest explanation is motorists' confusing the brake and gas pedals. The driver's seat in the Audi 5000 is closer to the middle of the car than in American cars, and the gas and brake pedals are farther to the left. Most accidents with Audi 5000s, according to the company, happened to short women without much experience driving foreign cars. However, in late September, a New Jersey Motor Vehicle inspector testing the brakes of a 5000 found himself taking an unintended trip into a tree.

In dealing with the problem, Audi came across as haughty and arrogant, with a public-be-damned attitude, admits Kirton. "It seemed we'd denied the problem and laid the blame on drivers. We did not speedily move to correct the impression that we were accusing our owners of driving the cars wrong, and we didn't keep close enough contact with the owners about the problem." Audi recalled 1985 and 1986 models and installed automatic shift locks to prevent gears from shifting out of park when a foot is not on the brake. It also put the brake and gas pedals farther apart in 1987 models, and offered a $5,000 rebate on the base sticker price. *Automobile*



CAMPAIGN STRATEGY: *Testimonials from such owners as Joanne Woodward are part of the pitch for a new image.*

Photographs by Donal Holway.

All things to some people. VANITY FAIR.

Magazine reports that the new shift lock has not solved the problem, and some Audi owners complain that the rebate was not really a deal (although Audi 5000 sales did boom temporarily). "We were consumed by running around trying to put out brushfires," adds Kirton.

In October 1986, just weeks before CBS shot its arrow, Audi began its new "You're ready for an Audi" campaign, focusing on the car's handling and driving. "Everyone knew that Audi was beautiful. Now we wanted to remind them of its performance," says John Bernbach, president of DDB Needham, the ad agency for Audi. Five months later, Audi "went black" and stopped advertising for seven months. Then it found a group of devoted Audi owners willing to go public. Audi interviewed 200 prospects and signed up 63 of them for radio commercials. Some of the testimonials came from prominent people like race-car driver Bobby Unser and tennis player Pam Shriver.

Simultaneously, a team at DDB Needham suggested a new TV campaign to dovetail with the radio spots: "If you're ready to follow your own road, you're ready for an Audi." The ads presented the dossiers of Audi owners, including aviation pioneer Dick Rutan and "activist-mother-philanthropist-actress" Joanne Woodward. The spots never referred directly to the acceleration problem.

Avoiding the issue has been the touchstone of Audi's marketing efforts. "Advertising had to start with the perception and not the reality," says Keith Reinhard, chairman of DDB Needham. Audi and the agency briefly considered head-on rebuttals but decided such actions would be "inefficient and keep the bad issue alive. When rumors circulated that McDonald's patties were infested with worms, owner Ray Kroc dismissed the noise by contending that if McDonald's used worms, you could be sure they were the best quality," he recalls. "We were trying to find some credible way to open the door for future consideration."

The new spots for the Audi 5000 try to do that. They aim to foster pride among Audi owners. Even if the ads don't boost sales of the model (which is being taken off the market next year), they may serve as a bridge between the 5000 and the new Audi 80 and Audi 90 models being introduced in November. According to Audi, the transmissions being used for the 80 and 90 are based on the Audi 4000, which is no longer produced. Kirton says that these two cars are among the most successful ever launched in Europe.

The new cars get their American send-off in a campaign that is very emotional and intimate. In TV commercials and print ads, a narrator reminisces about "the day you took off your training wheels," "what it was like to drive a car by the seat of your pants," or "your first lesson in aerodynamics." The image is a youngster bicycling or wheeling his toy car or floating a paper airplane. *Chariots of Fire*-like music further heightens the emotional impact.

"We anticipate it will take a year or two to fully recover," Kirton says, noting that the United States, with 20 percent of total sales, is Audi's most important export market. Audi had considered suing CBS, "but it's a big, complicated thing that we don't think we can win." The company momentarily toyed with boycotting the network but rejected the idea. "We know the power of a show like *60 Minutes*, and for a lot of people, an ad is seen as an indirect endorsement of the advertiser by the show. A lot of how we fare depends on the success of the new cars. We know this will simmer a little while longer, but no news is good news. In the end, we hope this will just be a bad page in Audi history."

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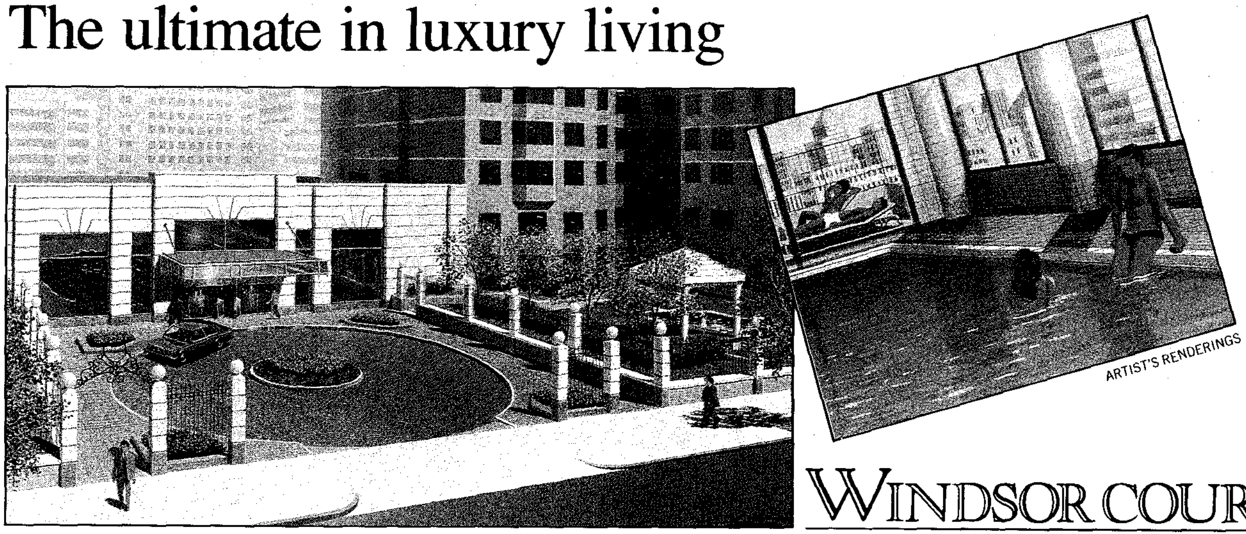

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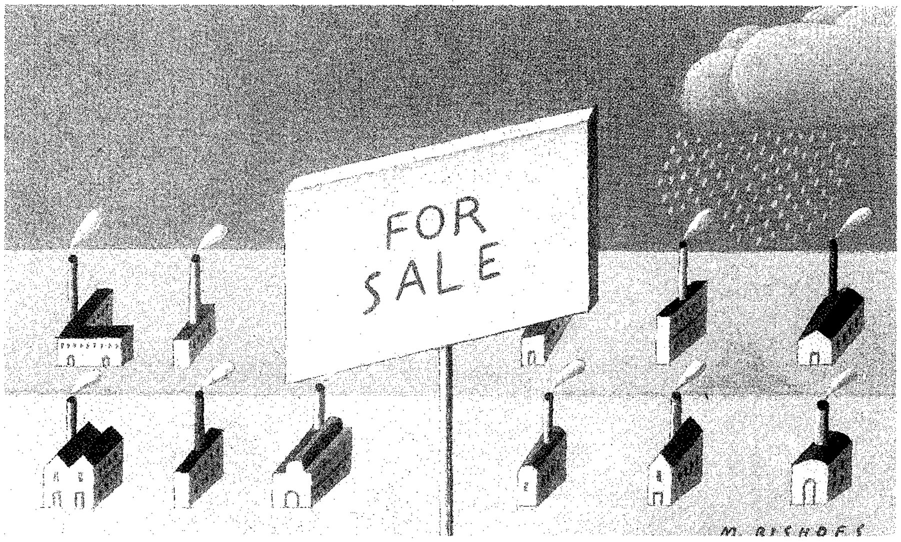


DOLLAR SIGNS: *"There's a psychology out there that if you sell now, you're selling high."*

A BOOM IN SALES OF BUSINESSES

LAST YEAR, A GROUP OF INVESTORS PUT up $5 million of their own money and borrowed another $35 million to buy a small manufacturer of women's clothing. The new owners had intended to keep the business for three to five years, but after just fourteen months they sold out to a competitor who offered to take over the company's debt and pay them $15-million—a 200 percent profit.

Why sell? "We think the buyer overpaid," says the group's head. "The company has done well, but someone came in with an offer that was a higher price than we ever expected."

There's been a lot of that going on lately. Foreigners and private investors, in particular, are so eager to board the corporate gravy train that many are offering what are considered exorbitant prices for businesses that nobody would have given a second glance just a year ago.

The TLC Group limited partnership, for instance, recently reaped nearly $82-million on a $1-million cash investment when it sold most of McCall to a British firm after owning the sewing-pattern company for just three years. Right now, United Technologies, American Brands, Primerica, Allegis, Avis, Harcourt Brace Jovanovich, Brown-Forman, CBS, Avon, Campbell Soup, Gillette, Kaiser Aluminum, and TRW are said to be on the long list of companies that are selling or considering the sale of operations.

Investment bankers report that they are seeing an unprecedented rush of owners trying to unload part or all of their companies. "We have a very large volume of sales and divestitures," says Barry Friedberg, head of investment banking at Merrill Lynch Capital Markets. "Our divestiture activity is as active as it's ever been."

The rapid spread of "for sale" signs in corporate America, the experts say, also has to do with the record number of businesses bought over the last few years. Many of the people who acquired companies during the takeover boom years of 1984 through 1986 now feel the time has come to cash in their profits. Leveraged-buy-out groups, in particular, want to liquidate some of their holdings so that partners can be paid off.

What's more, companies that made strategic acquisitions over the past few years are only now spitting out the unwanted parts. And rising interest rates are forcing still other onetime buyers to become sellers—so that their debt payments don't become unbearable.

"It's the old buy low and sell high," says a partner at a major leveraged-buy-out firm. "There's a psychology out there that if you sell now, you are selling high."

Experts on corporate acquisitions think prices for businesses are so high that selling is the prudent thing. "Everybody is trying to get out at big prices," says an associate of one corporate raider who has acquired a number of businesses over the past few years.

Last week's plunge in stock prices could make the sellers of businesses even more antsy. If the bull market is over and stock prices start to decline, prospective acquirers will have the upper hand. That thinking has turned some active buyers of businesses into die-hard sellers.

Merrill Lynch Capital Partners, for instance, hasn't been using its financial clout recently to acquire companies. Instead, it has been selling—already ridding itself of two businesses. Sources say it may try to unload another three of the seventeen businesses it owns.

"This is a good time to realize values by selling," says Robert F. Mancuso, chairman of this Merrill Lynch unit, which manages a $360-million leveraged-buy-out fund.

Kohlberg Kravis Roberts & Company has also shifted into reverse, by divesting Storer Communications; its stake in Union Texas Petroleum; the forest-products business of Owens-Illinois; and some television stations owned by its Wometco company. Now Kohlberg Kravis is in the midst of unhooking its biggest catch of all—Beatrice.

"These prices can't be sustained," says John C. Shaw, partner at Resource Holdings, Ltd. "There are a lot of things for sale just because of the heat of the market. It's the greater-fool theory."

TRIGGER MAN

THE RECORD 91.55-POINT DROP IN THE Dow Jones Industrial Average last Tuesday is the third notch on the gun of Robert Prechter, the Gainesville, Georgia, market technician—though his role in the previous two plunges was largely ignored.

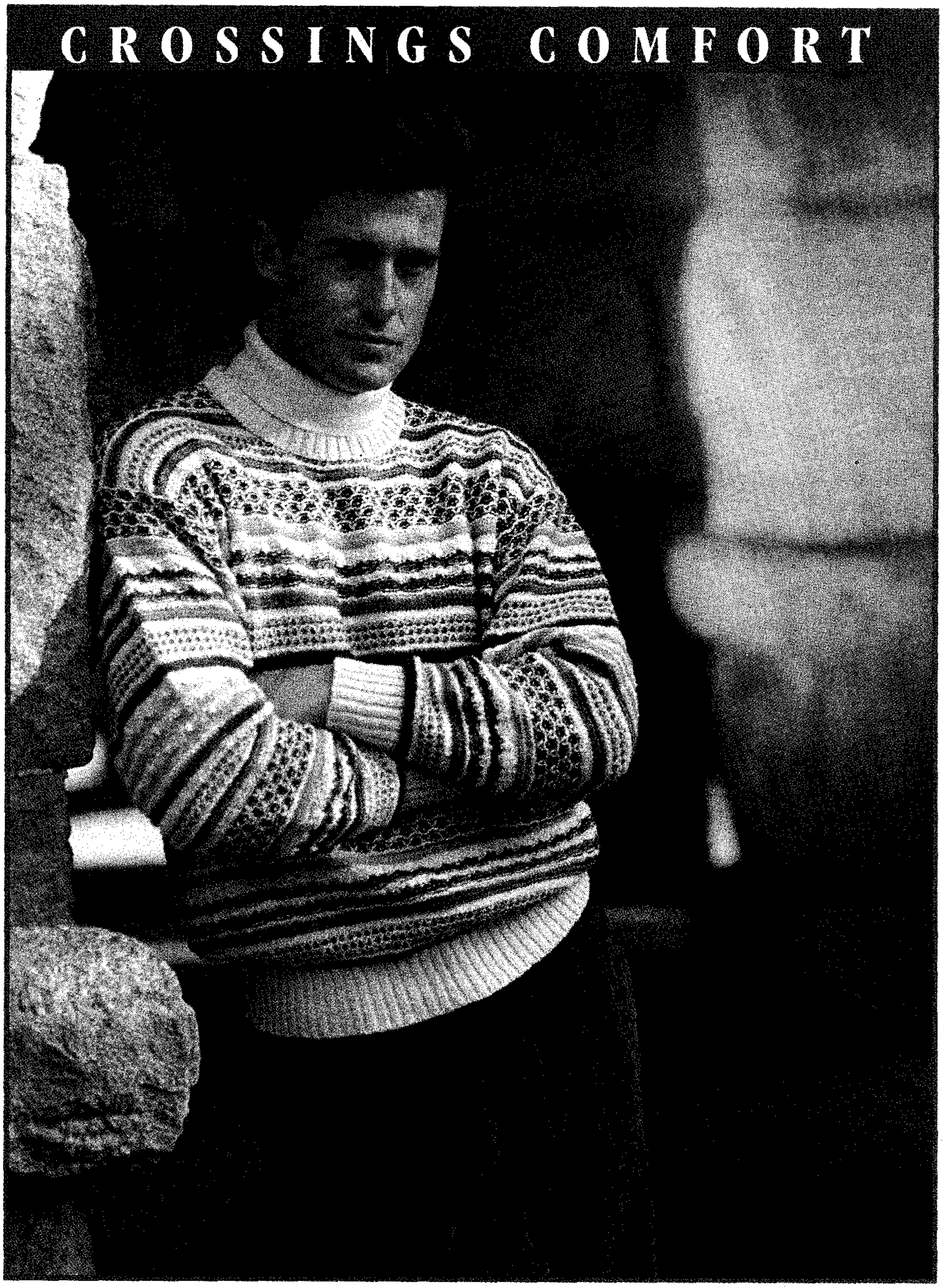
Just days before the then-record 86.61-point decline last September 11, Prechter, 38, mailed his *Elliott Wave Theorist* newsletter to 12,000 subscribers, telling them to take profits in the stock market "now." And in early July 1986, Prechter issued a warning that his clients received about the same time that John Mendelson of Dean Witter Reynolds was issuing a similar alert. On July 7, the Dow plunged 61.87 points.

In each case, the market was ready for a correction, but Prechter apparently set off the selling sprees (much as defrocked guru Joseph Granville used to do). How does it feel to be so powerful?

"I'm not," Prechter says. "There are many times when I've issued an opinion on the market and the market ignored it entirely. The market is billions of dollars influenced by millions of people."

What are Prechter's thoughts now that stocks have dropped? He's advising his

Illustration by Maris Bishofs.



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subscribers to stay out of the market "for he time being."

DART ON TARGET

DAYTON HUDSON CORPORATION HAS quietly learned that a big chunk of its stock is in potentially unfriendly hands. That means that Dart Group, which is after the Minneapolis-based retailer, will probably be able to call a special meeting of shareholders to vote on removing the company's board of directors.

Whether Dart can get the majority vote necessary to unseat management is still far from clear, however.

Last week, while Dart was filing proxy papers, D. F. King & Company, a solicitation firm, was doing some intelligence work. King determined that between 10 percent and 15 percent of Dayton Hudson's shares are now in the hands of arbitrageurs, and around 55 percent are held by institutional investors, according to Wall Street sources. Dart Group is believed to own just under 5 percent of Dayton Hudson's stock.

Under Minnesota law, Dart needs the okay of 25 percent of stockholders to call a special meeting to attempt the coup. It now seems likely that Dart can at least get the votes for the meeting.

How is Dayton Hudson taking the news about its stock? One source close to the company says it may soon accuse Dart Group of securities-law violations, particularly under the Hart-Scott-Rodino Antitrust Improvements Act. And Dayton Hudson isn't considering a restructuring as a way to shuck off Dart, the source says.

THE RUNOFF

UNIVERSAL FOODS' STOCK CLIMBED RECENTLY on takeover rumors, especially one that Labatt might be interested in the Milwaukee food company. "No company has contacted us," said David Essner, Universal's chief financial officer.... Wagner and Brown, the Texas investors, have bought nearly 10 percent of USG Corporation stock. Another raider, who asked not to be identified, said he took a look at USG recently, but got scared off by possible asbestos liability.... Last Tuesday morning, the price of MCA stock took a quick jump. Why? The New York *Post's* Suzy had reported that MCA chairman Lew Wasserman had had dinner with Herbert Siegel, the Chris-Craft chief who owns a big chunk of Warner Communications. Speculators figured something hot might be in the works, since MCA has been a rumored takeover target. But the stock quickly dropped. The dinner, after all, also included NFL commissioner Pete Rozelle and the wives of the three men—and on reflection, the Street realized that deals aren't made in front of a crowd like that. ■

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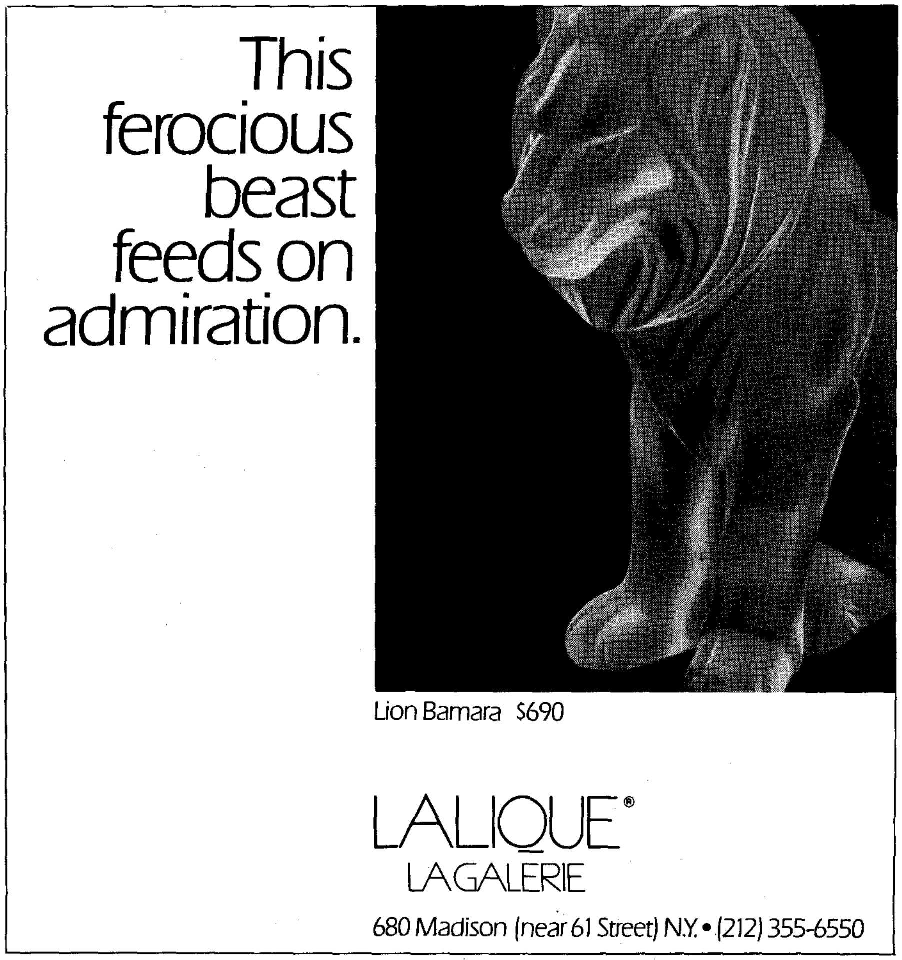
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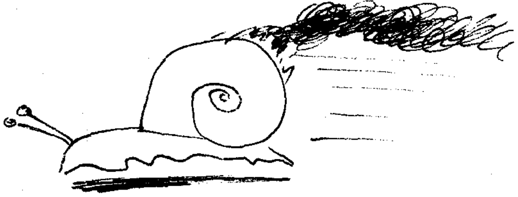


EDITED BY ERIC POOLEY

MODERN TIMES

Act Like a Lawyer

"AVOID BANGLE bracelets or noisy jewelry," a company called Interfocus tells law students who are getting ready to sit down in front of the camera. "The mike will exaggerate the sound."

That's one piece of advice passed on to students by Interfocus, which is hired by such top law firms as Paul, Weiss, Rifkind, Wharton & Garrison to videotape potential recruits at law schools around the country.

Law firms have always sent partners out to meet second- and third-year law students. Now some firms send video teams instead.

"This is an experiment," says Matt Nimetz, chairman of Paul, Weiss's recruitment committee. Nimetz says the firm, which plans to hire 60 summer associates and 60 full-time lawyers this year, usually sends recruiters to seventeen top law schools. Now students at ten other schools will have a better chance of joining the firm. But first they must get past the Interfocus video crews.

"We videotape law-, medical-, and business-school students," says Interfocus president Jane Chirurg, who declined further comment.

"I have questions whether it's too artificial," says Nimetz. "We plan to ask the students whether they feel awkward before the camera."

If the students don't get a real interview at Paul, Weiss, perhaps they could use their tapes to audition for *L.A. Law.* DANIEL SHAW

BRIEF LIVES

THE FAMILY JEWELS

FOR 30 YEARS, BRITISH WRITERS HAVE asked permission to do a book on the Queen's jewels. All were turned down. Then along came an American.

"I wrote a letter to the Queen," says Leslie Field, "in which I said I was interested in the jewels not because they were big or expensive but because I wanted to show the continuity of the monarchy. A few days later, I was called to Buckingham Palace, and the press secretary said, 'I don't know how, and I don't know why, but the answer is yes.' "

The Queen's nod set Field, 43, off on a 4-year project, sifting through 450,000 black-and-white photographs, trying to identify turquoises, emeralds, and sapphires. In *The Queen's Jewels* (Abrams), she provides the history of the 282 pieces owned by Elizabeth II, including the Cullinan diamond brooch and a pearl necklace that once belonged to Catherine de Médicis. The Queen keeps her gems in dressing-room safes, and none of the regal beads, bangles, girandoles, or diadems has ever been stolen, though the Queen did lose her little platinum watch one day when she was out walking the corgi.

Field: "The Queen calls me 'the American.' "

Field did much of her work at the palace itself. She would report to the Privy Purse door and be shown to a 1930s-style guest room decorated in peach satin. At the page-proof stage, she was told that her manuscript would be corrected by "people who knew—I'm not officially allowed to comment on that." The notes were as terse as they were cryptic. "If what I had written was accurate, the pages would come back unmarked. If not, the word 'no' would be written in the margin, but no more of a clue than that, and I had to figure out what was wrong. The section on one piece came back nine times." For her efforts, Field was rewarded with a royal bauble of her own, a small gold brooch with the cipher of George V. On her book tour, she will be wearing a bow brooch of 300 diamonds made for her by Cartier, the source of many royal jewels. That one, however, has to be handed back.

Field "had a perfectly conventional New York upbringing. I went to Dalton. I never went to university." She worked at *Vogue,* and wrote for *New York* before taking off in 1970 for London, where she has been fashion editor of the *Sunday Times* and, for two years, editor of *Tatler.* With her broad *a*'s and her mansion-block flat stuffed wth chintz cushions and Blue Willow plates, she might be thought perfectly assimilated, except by some of those mysterious People Who Know.

"I have met the Queen at private parties," says Leslie Field ruefully, "and she always calls me 'the American.' " RHODA KOENIG

Photograph by Patrick Lichfield. Illustrations: top, Guy Billout; bottom, Dan Kirk.

CHOW

Grillpower at Black Rock

China Grill before the stars come out.

AT NIGHT, THREE GREEN, star-shaped lights shine in the shadows of Black Rock, the CBS building, on West 53rd Street. Those beacons—above the door of China Grill—are as yet the only stars to be found at this restaurant, which has been open for just two weeks.

Inside, light pours from Oriental-kite-shaped fixtures suspended from twenty-foot ceilings. Diners are drawn into the huge space—past bistro chairs, mottled-gold walls, and a bar that spans half a city block—by words stenciled on a stripe on the floor: excerpts from the journal of Marco Polo.

Which befits the restaurant's crossroads character. China Grill is a classy, downtown food loft in a classic, midtown skyscraper. Its cuisine is a California-Oriental mix that (usually) tastes as good as it looks. The restaurant also occupies a central position on the midtown restaurant axis that runs from Bice, on East 54th Street, past Palio and Le Bernardin to Bellini, near 51st and Seventh.

Now—a week or two before the famous arrive—the crowd is an attractive mix of art and media types, real-estate men, and bankers accompanied by postdebs in miniskirts. Many are friends of real-estate investor Jeffrey Chodorow, 37, and his partners, who spent over $1.5 million for the renovation (by Jeffrey Beers, of Bar Lui fame) of a space that had been empty for a year.

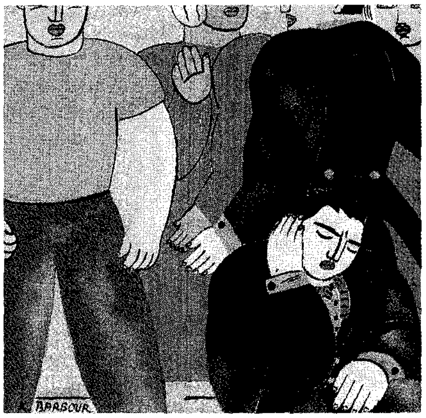
California chef Wolfgang Puck, who fathered the East-West food concept in Los Angeles, with Chinois on Main, has already been here. Call it a friendly gesture to his former maître d', Kenji Seki, a China Grill partner and the handsome, rapier-thin host who lured three of Puck's chefs to New York. "I didn't steal *anybody*," says Kenji, who is known by first name alone. "The people just followed me here."

Watching him dart about with a verve and spirit surprising even in a restaurant host—delivering crispy calamari salad and his "famous" sashimi tempura—one understands why.

JANE FREIMAN

TRUE TALE

DANGEROUS DOOR



LAST WEEK, SOME FRIENDS and I decided to go to the opening of R and R, on Hudson Street, which we'd heard would be one of the season's better new clubs. We flashed our invitations and went in. A friend who came later wasn't so lucky.

When my friend, who was wearing black tie, stepped over an entrance rope on the sidewalk and tried to show his pass, the doormen told him to get behind the rope. They said he had an attitude problem and wasn't welcome. He tried to persuade them and failed. In disgust, my friend crumpled his invitation and tossed it at a doorman. That did it. He was chased down the block and back, and knocked to the ground. He felt someone hit or kick him in the face—his eyes were shut, so he couldn't be sure which. I came out the door, and found him bloodied and bruised.

A few days later, club director Steven Klein couldn't say what had happened. "I don't know what to think. The doormen tell me the kid was intoxicated and making trouble." He concedes that "there was some sort of chase," that my friend "took a fall," and that someone "gave the kid a little zotz."

Klein admitted that "there seems to be a problem with aggression at the door," but said he had "no plans to fire anyone." At press time, though, Klein said he had fired his entire security staff.

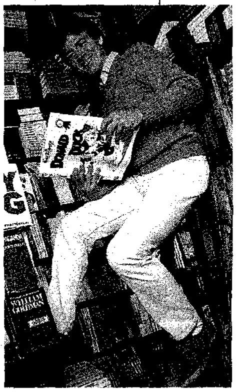
BENJAMIN SVETKEY

BOOKS

THE SCRIPTSTORE

"FILM IS EVIL," READS A sign on the wall above Mark Mixson's head. "Here at the store," he says with a grin, "we keep the power of film in perspective."

Mixson, 27, is manager of Applause Cinema Books, the city's largest film bookstore, at 100 West 67th Street. If this were just a bookstore, it would be interesting. Because it is also a *script*store, it is positively fascinating. "People want to see actual screenplays," says Mixson, sweeping an arm toward a wall of binders marked *Mona Lisa*, *Nadine*, *Ghostbusters*. Indeed, for film buffs who want to read for themselves how David Lynch put his *Blue Velvet* vision into words, Applause is the place to go. "We get shooting scripts from an L.A. distributor," says Mixson, who sells them for up to $18.95 each.



Mixson at wo

Applause was started in 1983 by Glenn Young, 34, a Columbia theater professor. At first, Young sold used theater and film books, but after he opened a branch, he dedicated the original store to film—pledging to stock "every biography, every critique, every book in print on the subject of film." Over 7,000 titles now line the walls.

"It's not just professionals and students coming in," says Mixson. "The public seems more knowledgeable about film, more aware of films having a certain style, a certain stamp. They know who directed, who wrote the screenplay. And they want to know more."

JOANNA MOLLOY

Photographs: top, John S. Abbott; right, Andy Freeberg. Illustration by Karen Barbour.

MOVIES

MR. SNEER

Jimmy Spader: "Maybe I scare people."

SOME YOUNG ACTORS have perfected the Stare, others the Smirk. James Spader, 27, has mastered the Sneer. In *Baby Boom,* he plays the nasty piece of work who steals Diane Keaton's Madison Avenue job. "You little *pisher,*" she yells at him, "if it weren't for me, you'd be selling shirts at Barneys." But soon he's on the big account while she's demoted to Ferber Dog Chow.

"Call it blind ambition," says Spader, relaxing by the pool at the Chateau Marmont, in Los Angeles. "My character's tripping over his own tongue, he can taste success so much." Spader's own success is due to *pisher* roles dating back to *Pretty in Pink,* in which his "lazy, manipulative ne'er-do-well" tries to keep Andrew McCarthy away from Molly Ringwald. In *Mannequin,* his "paranoid, reptilian lunatic" almost ruins McCarthy's love life again. "I don't know why I'm cast as confrontational types," says Spader. "I guess it's because when I audition I'm nervous and anxious. Maybe I scare people."

Scary or not, he walks away with some choice supporting roles. This winter, he puts on a suit in Oliver Stone's *Wall Street,* as a lawyer involved in insider trading. But his most evil incarnation may be Rip in *Less Than Zero,* the film (due in November) based on Bret Easton Ellis's novel about burnt-out rich kids in Los Angeles. Rip is a "pimp and drug dealer with greased-back hair and a gabardine suit. Outside, he's charming and glossy. Inside, he's cancerous."

Spader grew up in the Boston suburbs, far from the *Less Than Zero* scene. He got serious about acting at Phillips Academy, moved to New York City at seventeen, and spent three years studying at the Michael Chekhov Studio. His first film role was in *Endless Love* ("a frightening experience"). Spader and his fiancée live in Manhattan, but for the last few months he's called Chateau Marmont home. He's shooting a thriller called *Jack's Back,* but he'd like to do a comedy—so filmgoers may get the chance to see him move beyond the Sneer and try to master the Grin.

PHOEBE HOBAN

HIGH TECH

Strictly Personal

I HAVE AN ODD, COMPUTER-like box in my apartment called Minitel, which lets me communicate with 40 gorgeous hunks and 27 statuesque blondes who want to do kinky things to my body.

Everyone on this electronic party line and personals column (a screen-and-keyboard gadget now being tested in Manhattan) thinks my name is Catbird. Once they discover I'm just a bystander, they sign off.

Someday soon, I think, Minitel will be all the rage in America, the way it is in France. (The French government has given away 4 million of the machines, and citizens subscribe to such services as computerized shopping and stock information. New Yorkers, of course, find their own uses.) Because it's my First Amendment right as a journalist to get early access to cool new things, I'm one of 200 Americans who have one. I got it from an outfit called CTL Communications, which is launching Minitel here. The machines—under the name Videotel—will be available by spring, for about $500. But for a small group, Minitel has already become a habit—at the cost of a local phone call.

Visit Paris

"For the first two months, I was hooked," said producer Chris Kane, 41. "I'd spend a couple of hours a night at the screen." As soon as he told me that, I typed my pseudonym on the machine's keyboard, then typed messages that traveled over the phone lines to names I chose from the 50 or so that were on line. There's a service called "the Bar," in which messages from all over float across one's screen. At *this* bar, one hears some pretty generic pickup lines ("Male or female?"). People call themselves "Lips" and "GayMan" and offer physical descriptions that defy the laws of probability, not to mention gravity.

I could say I find it all sickening, but why lie? Some guests spent hours huddled around my machine trying to scare up a pervert on a Saturday night, and the best response they got was "Meow." Still, there's nothing like getting home after a hard day's work, turning on the Minitel, and discovering that someone named Natasha wants to know what I'm wearing.

DAVID BLUM

PRICES

HERE'S WHAT IT costs for a man to look good these days:

☐ Haircut by Gio Hernandez, at the Hotel Pierre (2 East 61st Street), $65.

☐ Facial at Roger Thompson Salon, at Barneys New York (150 West 17th Street), $50.

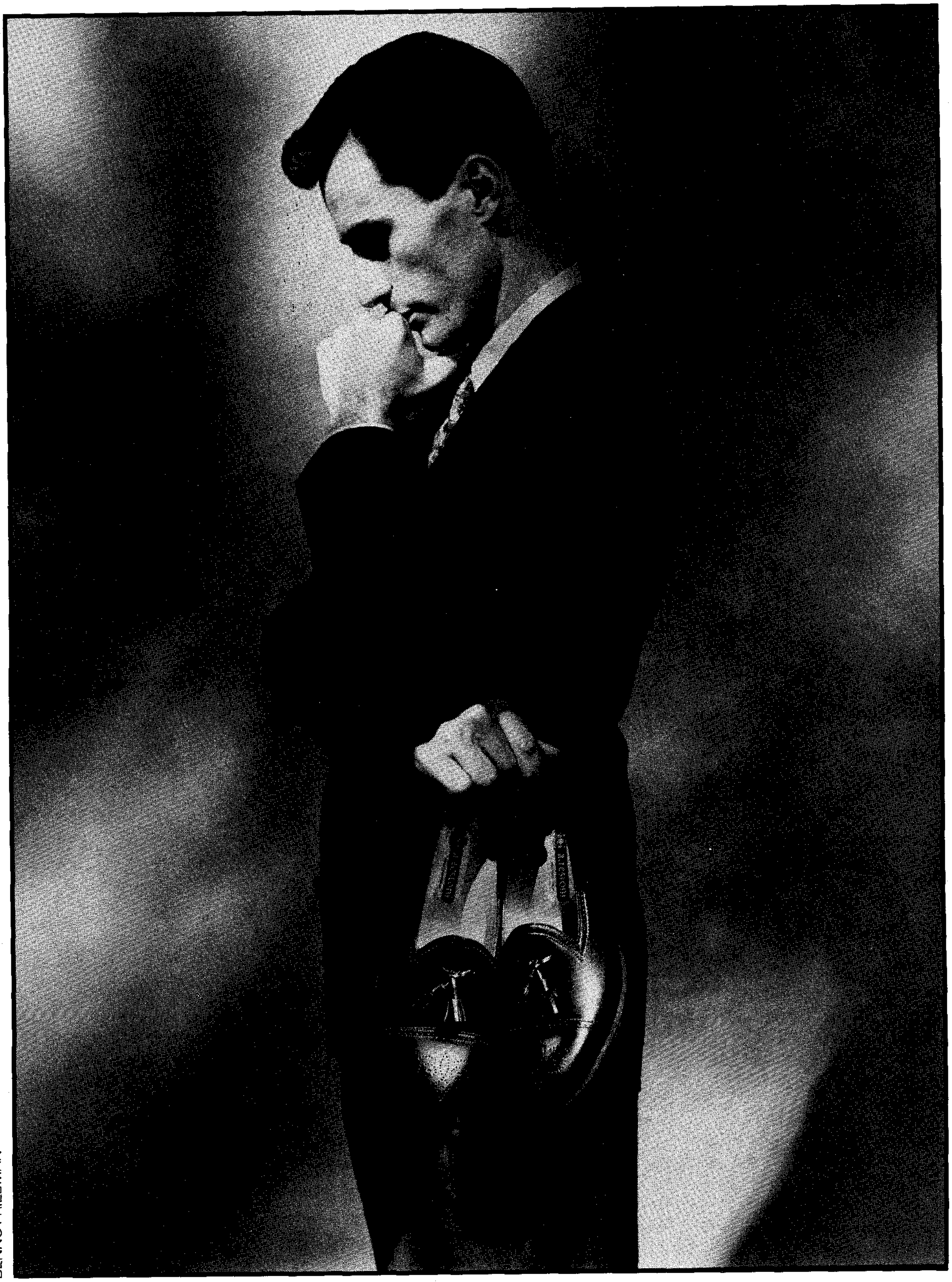
☐ Manicure, by Martino, at the Olcott Hotel (27 West 72nd Street), $10; pedicure, $20.

☐ Suntan at Sunmakers (560 Fifth Avenue, at 46th Street), $20 for 30 minutes.

☐ Hour-long private workout with Ron, at Ron's C-57, Carnegie Hall (154 West 57th Street), $50.

☐ One-year of fashion consultations, including color, fabric, and design forecasts, by Nigel French Enterprises (49 West 38th Street), $5,000.

Photographs: top, Dana Fineman/Sygma; bottom, H. Armstrong Robert. Illustration by Tim Grajek.



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ELECTRONIC REPRODUCTION PROHIBITED

RUTH RECOMMENDS

BY RUTH GILBERT

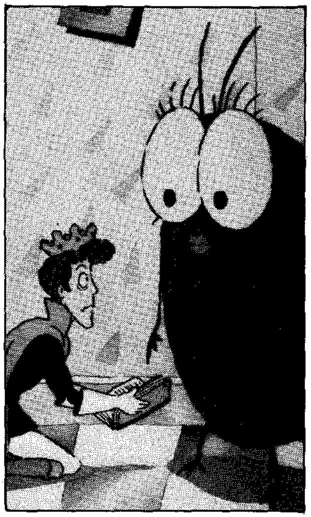
The outdoor season's Autumn Jubilee lights up Second Avenue from 14th to 34th Street on October 18. Featured are antiques, music, magic, dance, juggling, and glorious food from everywhere. The rain date (heaven forfend!) is October 25.

'DIE ZAUBERFLÖTE'

The whole big beautiful Mozart opera will be shown October 14 at 8 p.m. on Channel 13. Above is tenor Jon Garrison as the young prince, singing his heart out to a friend.

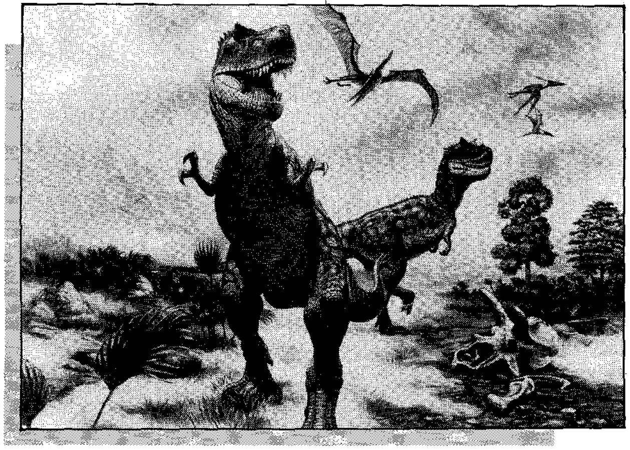
'ISLE OF SWANS'

Poor Rhonda Wilson (below) is apparently deserted by her lover on a small island in Daniel Keene's play (which Rhonda also directed), set in 1900. It's previewing now and opens October 15 at the Westside Arts Theatre.



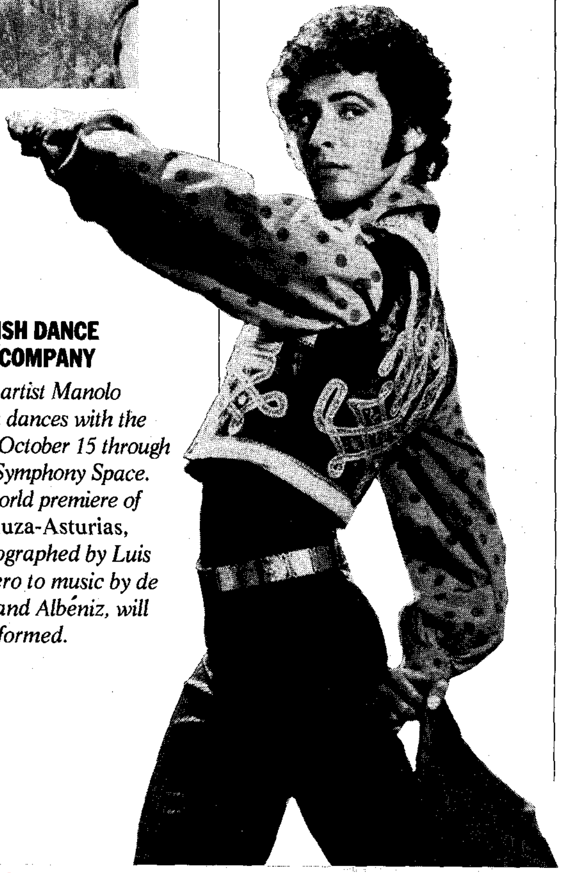
INTERNATIONAL TOURNÉE OF ANIMATION

A selection of new award-winning animated films from around the world opens October 16 at the Bleecker Street Cinema. Above is a scene from Baeus, *an Italian offering.*



'DINOSAURS PAST AND PRESENT'

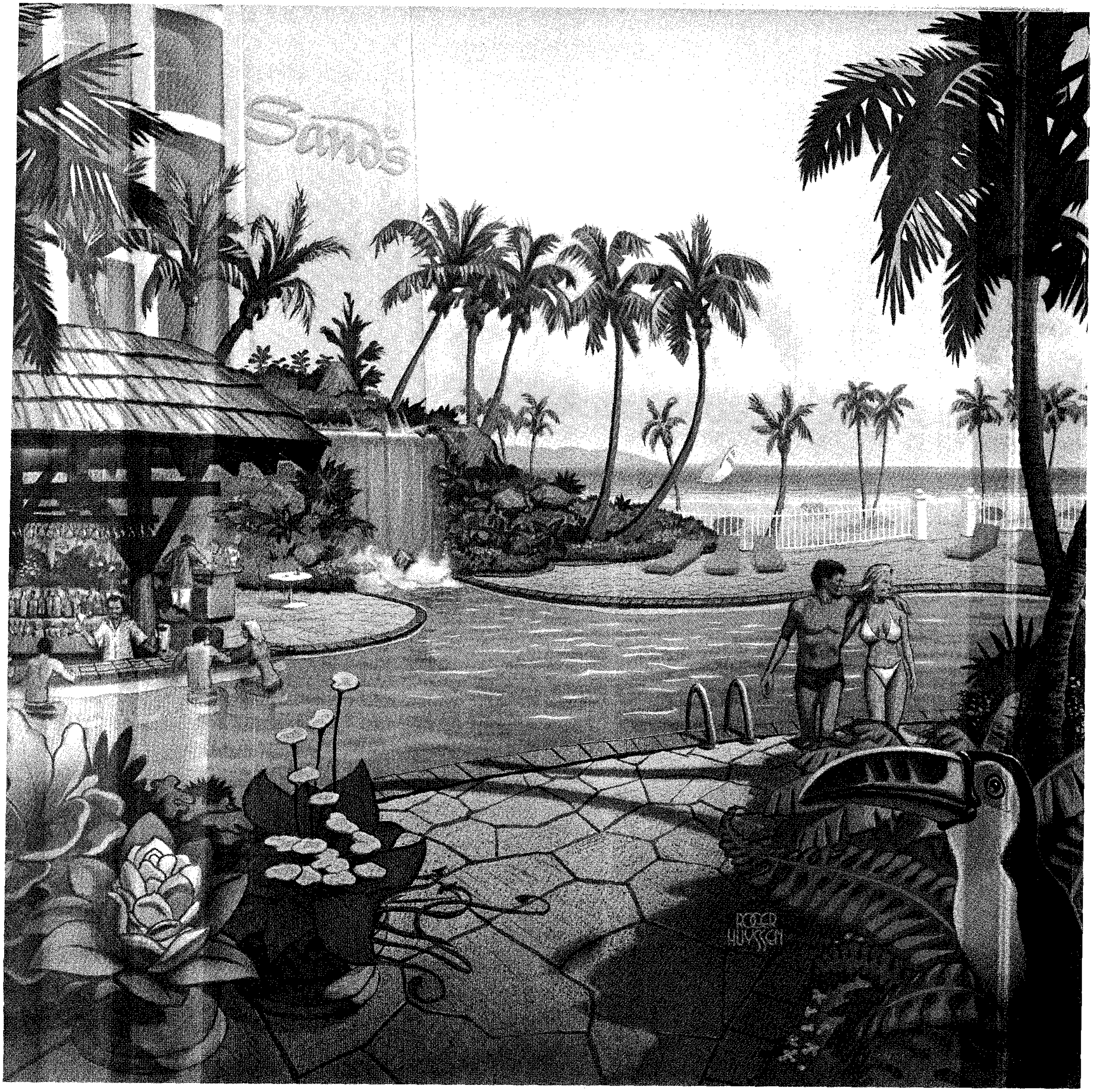
Here's a gouache, by Mark Hallet, depicting two tyrannosaurs hunting. It's part of the American Museum of Natural History's delectable exhibit, open now and running through January 3, 1988. Children will love it.



SPANISH DANCE ARTS COMPANY

Guest artist Manolo Rivera dances with the group October 15 through 17 at Symphony Space. The world premiere of Andaluza-Asturias, *choreographed by Luis Montero to music by de Falla and Albéniz, will be performed.*

Photographs: top left, Martha Swope Associates/Carol Rosegg; center, Michael Snelling.



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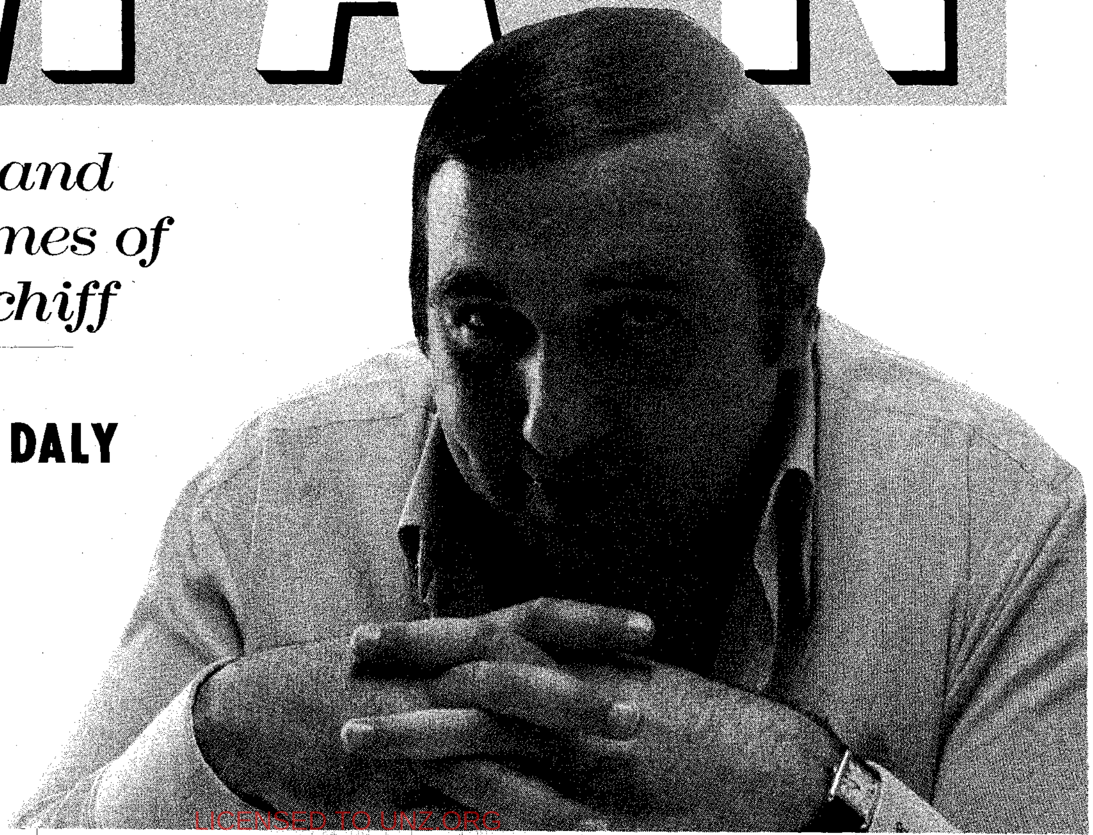
NEW YORK

A Tale of New York

THE FAT MAN

The Life and High Times of Irwin Schiff

BY MICHAEL DALY



Six foot four and 350 pounds, Irwin Schiff lumbered into the lawyer's office and took a seat. He most likely did not own a suit, and he had appeared for the deposition in his customary monogrammed shirt, dark slacks, and black Gucci loafers. His eyes were a bluish green and his face was cherubic. What hair still grew from the side of his head was "noodled" on his bald crown and sprayed in place.

The lawyer was retired general William Esbitt, and he was seeking to recover some $29,000 his client had lent Irwin several years before. Irwin's only attempt to repay the loan had been to write a $19,000 check that the bank had returned stamped DO NOT PRESENT AGAIN. Esbitt had since gone to court and secured a civil judgment.

On this morning in September 1978, Esbitt now hoped to identify Irwin's attachable assets. Esbitt indicated he was ready to begin, and the stenographer started typing. Irwin swore under penalty of perjury to tell the whole truth and nothing but the truth, so help him God.

Q: "Tell me about your assets, Mr. Schiff. Do you have a bank account?"

A: "No, I don't."

Q: "Do you have a checking account?"

A: "No, I don't."

Q: "Do you own any stocks or bonds?"

A: "No, I don't."

Q: "What assets do you have?"

A: "None."

Q: "No assets at all?"

A: "No."

Q: "Do you own an automobile?"

A: "I drive one, but I don't own one."

Q: "Whose car is it?"

A: "A friend of mine who is a doctor."

Q: "What kind of car is it?"

A: "Rolls-Royce."

Q: "What is the license number?"

A: "I don't recall. . . . What was the last question again?"

Q: "What is the license number?"

A: "IRWIN, I-r-w-i-n 2."

Q: "The license number of the Rolls-Royce is IRWIN 2?"

A: "Yes, it is."

Q: "Did you file an income-tax return for 1977?"

A: "Not yet."

Q: "Nineteen seventy-six?"

A: "Not yet."

Q: "Nineteen seventy-five?"

A: "Not yet."

Q: "When was the last time you filed an income-tax return?"

A: "Nineteen seventy-three."

Q: "What was your income for 1971?"

A: "I can give you an accumulative for the three years 1971, 1972, 1973."

Q: "Your total income for the three years was what?"

A: "It was about a million and a quarter."

Q: "Could you tell me what happened to that million and a quarter?"

A: "I ate out in many restaurants, you know, and I have a big appetite, and I think I must have spent it."

Q: "You know you're under oath, Mr. Schiff. Don't play games, and don't be funny with me. You didn't eat a million dollars' worth of food, did you?"

A: "I don't know. I may have."

Q: "You owe the government a tax of $577,000, am I right?"

A: "Yes."

Q: "That is just for . . . 1971, 1972, and 1973, is that correct?"

A: "They're in the process right now of determining my income for the following three years. . . . I'd say my '74, '75, '76 will be equal to my '71, '72, and '73."

Q: "Would you tell us what you did with that money?"

A: "Ate in good restaurants, just threw my money around."

Q: "You have no property left as a result of earning over $2-million . . . during that six-year period?"

A: "I've decided not to work anymore."

Q: "How will you support yourself?"

A: "I'll stay at home, cut my mother's grass. Just stay at home, take things easy."

Q: "The way you spend money to eat out, do you think you can support yourself that way?"

He was one of the more remarkable con men in the city's history, but his 25-year spree came to an abrupt end last August in a small East Side restaurant.

SCHIFF'S BODY BEING TAKEN FROM BRAVO SERGIO.

A: "I'll cut down on what I eat so this way I can do it."

With that, Irwin Schiff rose and trundled down to the street. He almost certainly carried his customary stack of $100 bills held by a silver money clip. He might have ridden away in any one of a fleet of cars that included a Rolls, a Maserati, and a Ferrari. He most likely took a leased Stutz Bearcat that he had modified with a removable gold plaque. The plaque read, THIS CAR MADE EXPRESSLY FOR IRWIN SCHIFF.

As he roared away from the curb in his gleaming luxury car, Irwin could have been a tycoon or a Hollywood producer or a big-time gangster. He was, in fact, one of the more remarkable con men in this city's history, and he had known since his teenage years how far you can go with a flashy automobile and a little cash. He was able to transform himself from a fat kid from East Tremont to whatever grand personage his imagination chose to conjure.

"You know how you would see a guy in the movies having

Photograph: New York *Post*.

"IRWIN WAS VERY MAGNANIMOUS," SAYS ONE MAN. "IT WAS NEVER HIS MONEY, BUT HE WAS MAGNANIMOUS."

himself paged?" says childhood friend Hy Kurzner. "This was Irwin. He needed the notoriety. He needed to be known. It was like, 'I'm big stuff. You better notice me.' "

Once he had created an illusion of who he was, Irwin proved to have a genius for discerning what other people wanted most. The former talent agent Mort Schwartz says, "He'd wrap you in layers of fantasy—the people he knew, the Mafia, the companies, the money. And you would begin to spin your own web of fantasies. He gave you enough to begin with, and you began dancing and you didn't know you had a partner."

With charm and bad checks, Irwin then set about taking all he could from his believers. His take may have totaled more than $5 million, and he always had a pocket full of cash to overtip doormen and waiters. The talent agent Gary Epstein says, "Irwin was magnanimous. It was never his money, but he was magnanimous."

When a con was uncovered, Irwin could claim the protection of a gangster he had met as a young man in prison. He exaggerated this friendship and told people he was the only Jewish member of the Mafia. The movie producer Beverly Camhe remembers, "I'd say, 'Come on, Irwin, they don't let fat Jews in the mob.' He'd say, 'Oh, yeah? You want to see the goons? It's dangerous to talk that way.' "

Then Irwin would go on to his next hustle. He spent much of what he stole lavishing jewelry and furs on pretty women, and he promised one after another that he would make her a star. He never seemed to make physical advances.

"I think his sex was talking," Schwartz says.

Last August 8 found Irwin at the Bravo Sergio restaurant with a pretty young woman. He ate a big meal, and he had just put down a $30 tip when a man in a dark suit came in through the emergency exit. Fifty-year-old Irwin Schiff had finally hustled the wrong person, and all the decades of illusion ended with two .38-caliber bullets in the back of the head.

"I think under all those layers of fat was a very sad and lost little kid," says the producer Denise David. "He just wanted you to like him. He had this desperate need to be included. What did the poet say? 'Oh, what a tangled web we weave when first we practice to deceive.' "

FAVORITE SON

IRWIN SCHIFF WAS BORN ON JANUARY 5, 1937. HE WAS the second son of a couple who had emigrated from Eastern Europe, and he spent his early years in Brighton Beach, Brooklyn. The mother, Rose, and the father, Morris, spoke with pronounced accents, and his mother maintained a kosher kitchen. She lit candles at sundown every Friday.

On weekdays, Irwin's parents worked in Manhattan as sewing-machine operators. The father also served as an organizer for the International Ladies' Garment Workers' Union. The mob was well represented in the garment center, and Irwin later said that his father had dealt with a powerful mafioso named Vito Genovese.

In 1946, the father crossed over to management and joined a man from Inwood in taking over the Columbia Cloak Company, on West 38th Street. Irwin now also had a sister, Sheila, and the family had by then moved into an apartment at 1660 Topping Avenue, in the Bronx. The other people in this close-knit neighborhood of working immigrants included the family of E. L. Doctorow. Irwin played ball in Claremont Park and attended P.S. 70.

Soon, the Columbia Cloak Company was prospering and the father became something of a sport. He took to wearing fine clothes, and he moved the family into a brick house on Bouck Avenue. The mother draped the expensive furniture with plastic that she removed only on the high holy days.

"They came from nothing and all of a sudden here was promise," Kurzner says. "Morris found the golden land in America and he lived the high life. But Mrs. Schiff couldn't change. She was terribly uncomfortable in the nouveau riche surroundings. She stayed pretty much the same."

Of his two sons, the father clearly favored Irwin. The older boy, Bernard, was skinny and insecure and more a product of the traditional ways of the mother. Irwin was big and audacious in the style of the city that had allowed the father to prosper.

"The father loved Irwin's brashness," Kurzner remembers. "Irwin was the loved child. Whatever Irwin would do, the father doted on."

On the street, Irwin had a tendency to hang back and watch. Kurzner says, "He would simply detach himself from the group. He would sort of disappear. He was always on the periphery, somewhat of a loner, but he always knew what was going on. When you questioned him, you realized he listened to everything and he would try to turn that to his advantage. He was a New York City kid with garment-center overtones."

Occasionally, Irwin would wander off to other parts of the city and return with fantastic tales. Kurzner remembers, "He'd come back with all sorts of stories from wherever he'd been, and he'd tell you the wonderful things he was going to do. You had to wear your Wellington boots when he started talking."

During a journey to Chinatown, Irwin actually did make a connection that enabled him to begin supplying the neighborhood with firecrackers. He also started hustling football pools. Kurzner says, "He wasn't the hardworking guy who was going to make it by the sweat of his brow. Irwin was a flash guy."

AT TAFT HIGH SCHOOL, IRWIN GOT ONTO THE FOOTball team by virtue of his size rather than his ability. He spent more time studying point spreads than algebra, and a mother who prized education found herself with a son who had to attend summer school in order to graduate.

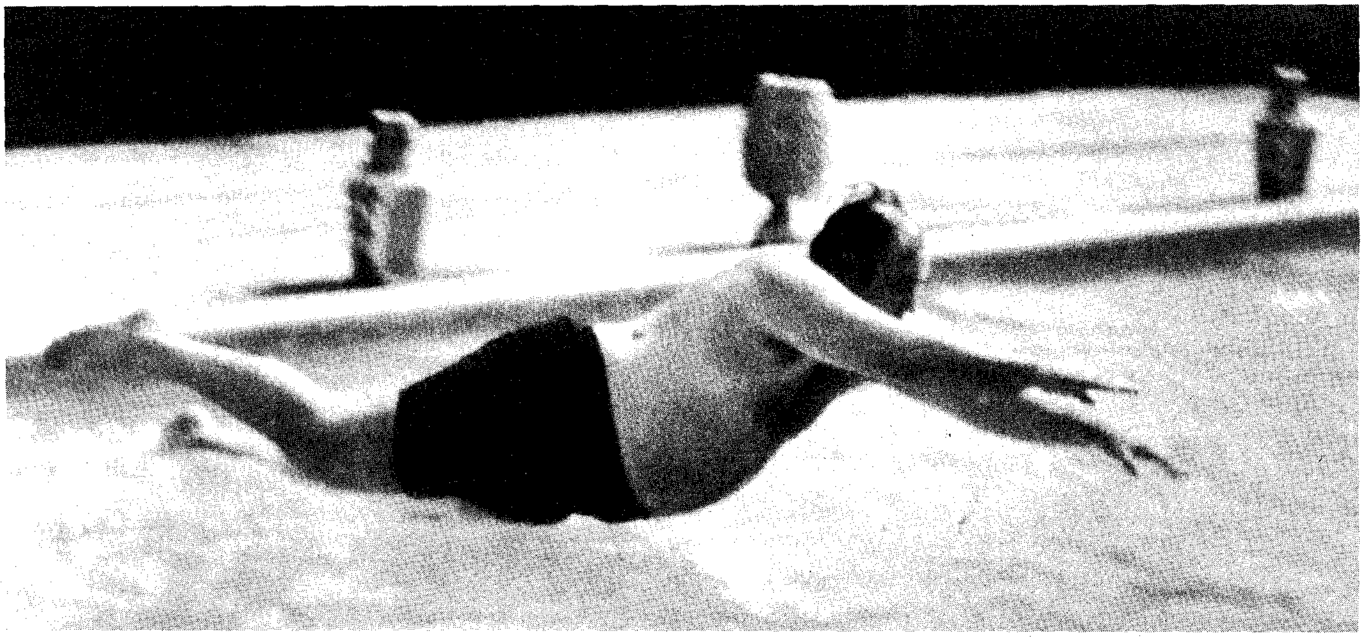
"His mother yelled a lot, as I remember," Kurzner says.

The father seemed unperturbed by Irwin's academic shortcomings and allowed his favored son to drive the family's new Thunderbird. This was the first such car in the neighborhood, and Irwin got considerable attention as he roared about. Kurzner remembers, "It was a hundred miles an hour up the Concourse and to the Catskills."

On weekends, Irwin drove Bernard and Kurzner upstate to the big resort hotels. Irwin discovered the impact the right car can have. Kurzner says, "With a new Thunderbird, we could talk our way into anyplace—the nightclub at Grossinger's or the Concord—and we'd pick up some girls."

By that time, Bernard was attending Georgia Tech. Irwin tried New York University for two years and then went into the Army. He seems to have found the regimented life at Fort Dix intolerable, and he was eventually given a Section Eight discharge on mental grounds.

In 1962, Irwin returned to the Bronx, saying he had won several boxing trophies in the Army. Kurzner joined Sugar Ray Robinson's former manager to make Irwin the Great White Hope. Kurzner says, "Here he was the garment-center scion, rich and



One witness at a party recalls a belly flop by the six-four, 350-pound Schiff: "He made quite a splash."

AT HIS RENTED HOUSE ON DUNE ROAD IN QUOGUE.

Jewish and tough. What more could you want?"

For a few days, Kurzner and the former manager prodded Irwin around the track at NYU. The former manager then arranged Irwin's first fight. Irwin failed to show.

"He thought he might get hurt," Kurzner says.

Over the months that followed, Irwin continued to hit the hotels upstate. He did not allow his modest means to prevent him from spending two weeks in August at Bader's Hotel. He paid the $748.89 bill with a bad check.

When he was arrested by the local police, Irwin weighed in at 230 pounds and described himself as a self-employed "health instructor." He was freed on bail, and he wrote other bad checks in Manhattan and in Mineola. He was picked up the following January by U.S. marshals.

"I remember saying, 'Irwin, what the hell are you playing at?' " Kurzner says. "He said, 'It was only a mix-up.' "

On December 19, 1963, Irwin arrived at the federal prison in Danbury, Connecticut, to begin serving a one-year sentence for interstate transportation of forged instruments. He was by all indications a relatively naïve 26-year-old, and his first sexual experience may well have come in the prison. He later told a friend that he was raped by other prisoners.

From Danbury, Irwin wrote a letter to the Rockland County district attorney. The note read, "I have never been in trouble and now I realize all too well how foolish I have been and only want to return to my beloved family and live a decent life.... I assure you I've learned my lesson for the rest of my life."

On April 30, 1964, Irwin was transferred to the federal jail on West Street in Manhattan. Irwin later told a detective that he struck up a friendship there with 34-year-old Joseph Pagano of the Genovese crime family. Pagano was a polite, immaculate fellow who was awaiting trial for siphoning $1.3 million from a Bronx meat company.

Three weeks later, Irwin left prison. He returned to the house on Bouck Avenue and settled into a room on the top floor. The room was about the size of a jail cell and was sparsely furnished with an inexpensive vanity and a mattress with a box spring.

By then, cancer had struck Irwin's father. He went blind and died soon after. The mother could not bring herself to empty his pockets, and she hung up his clothes with the change still in his pants. She went on living in the house, and she continued to yell at Irwin.

With the father's illness, the Columbia Cloak Company went under. Bernard was building his own Crawfton Coat Company into a major firm. Irwin apparently used the name of the still-jailed Pagano to go into the counterfeit-labels business. He began supplying fake "Mr. Leggs" pants to clothing stores owned by Genovese-family associates in the Bronx and Yonkers.

MARRYING UP

AT THE END OF THE SIXTIES, IRWIN WAS TAKING IN enough cash to lease a Rolls-Royce Corniche from Rallye Motors on Long Island. He would leave his tiny room on Bouck Avenue and climb into a tycoon's car. He would then go for long rides, driving fast but skillfully.

While on one spin through Long Island, Irwin stopped to assist a slim and attractive young woman whose car had broken down. The woman was 21-year-old Fern Cantor, and she directed him to a Tudor house on Shore Drive in Kings Point. He assumed that only a rich family could own such a home.

In fact, Fern was the daughter of a hulking lady bookmaker named Helen Cantor. Helen owned the Tel-O answering service and had been receiving $2,000 a month for handling bets on horse races and sporting events. A February 1967 arrest had since caused Helen to fall on hard times, and she had been having difficulties maintaining her impressive abode. A man in a Rolls-Royce must have seemed the perfect suitor for her daughter.

"They thought I had money and I thought they had money," Irwin later said.

In August 1971, Irwin and Fern were married at a synagogue in Great Neck. They honeymooned at the El Conquistador Hotel on the eastern coast of Puerto Rico, and the wedding night was very likely Irwin's initiation to the heterosexual act. He later told a friend that he had been quite shaken by the event, and he did not voice any desire to repeat the experience.

In February 1972, Irwin visited Justin McCarthy of the Bank of Commerce. McCarthy had been a guest at the wedding and Irwin now asked him to approve a $20,000 promissory note.

Photograph: New York *Post*.

OF HIS WIFE AND HER MOTHER, HE SAID, "THEY THOUGHT I HAD MONEY AND I THOUGHT THEY HAD MONEY."

McCarthy agreed on the condition that Fern's mother provide a guarantee. The mother signed the necessary papers and herself took out a $15,000 loan for her company.

At the end of the month, the money was gone. Fern's mother asked the Bank of Commerce for more, and McCarthy, in good faith, approved a $5,000 loan. Bank records indicate that most of this was withdrawn within a few days.

By June, all three loans were in default and Irwin had left Fern to move back with his own mother on Bouck Avenue. Fern's mother was stuck with the loans, and she insisted to the bank that her signature had been forged. She also went to the Nassau County police and presented Detective Denis Holland with a stack of checks she said had been forged by Irwin.

"These are all crimes Irwin Schiff committed against me," Fern's mother was heard to say.

AS THEY WENT THROUGH THE HUNDREDS OF checks, the detectives saw that Irwin and Fern's mother had been "kiting" sums between each other's accounts. Irwin would write a check for more than he had. Fern's mother would then cover this with a check for more than she had. Irwin would then cover this with another check for more than he had.

Only three of the bounding checks showed any clear indications of forgery, and the detective decided there was not adequate proof to make a case against Irwin. The mother refused to accept this decision, and she returned to the squad room nearly every day to demand that the detectives reconsider.

Finally, a supervisor decided to shunt the matter to the grand jury. The general expectation among the police was that the grand jury would refuse to indict Irwin and the matter would then be closed. They did not foresee that an inexperienced prosecutor would take the matter seriously. Irwin was indicted for forging Helen Cantor's signature on the back of a $1,150 check. He was acquitted at trial after his lawyer argued that Fern's mother had been seeking revenge.

"They only married me for my money," Irwin was heard to say.

BOXED OUT

AFTER THE DIVORCE, IRWIN BEGAN WORKING AT the new Nanuet Star Theater, in Rockland County. Police say this $3-million facility was backed by the now-freed Joey Pagano. He had settled in the upstate town of Monsey, and he put his twenty-year-old son, James, to work with Irwin as a "booker." Irwin and James began signing Sammy Davis Jr., Johnny Carson, and others to play the 3,300-seat house.

At the same time, James Pagano was trying to launch his own career as a musician. Irwin arranged for James to tape several rock songs and play a number of gigs in Port Chester under the stage name Jimmy Price.

During this period, the New York Organized Crime Task Force was keeping close tabs on the Paganos, and the investigators quickly gathered that Joey did not approve of James's desire to be a rock star. Joey's older son, Danny, had recently been shot by a detective during a drug bust and was due to go to jail in the near future. Joey was now pressing James to take Danny's place as an apprentice in the father's business.

"[Joey] told him, 'Your brother goes away and you're taking your brother's place,' " former investigator Pete Donahue says. "It was like something out of *The Godfather*, and the kid wanted nothing to do with it."

Occasionally, Irwin commiserated with Joey over his troubles with James. Irwin would then go off to help James record another tune or line up another gig. Donahue says, "Schiff was afraid Pagano would find out, but he would keep on playing both sides."

On November 24, 1973, the Pagano family and such friends as a local chief of police gathered at St. Peters Church, near New City, for the wedding of the soon-to-be-jailed Danny. James was present, and he went with the others past the squads of watching FBI agents to the reception at the Lamplighters Hall. He had a single drink and slipped away.

At 10:30 P.M., police in the nearby town of Ramapo received a report of an accident on Route 304. An officer responded and found James slumped at the wheel of a two-door 1972 Pontiac that had been leased by Irwin. James was still in wedding attire, and he had a bullet wound in the left side of his head. An unlicensed .32-caliber revolver lay on the floor.

IN THE MONTHS THAT FOLLOWED THE APPARENT SUICIDE, Irwin frequented a recording studio operated by a dentist turned record producer named Thomas Cavalier. There, Irwin met Harry "Wilf" Pine of England. Wilf had the words "love" and "hate" tattooed on his hands. He was said by the State Organized Crime Task Force to be associated with gangsters who were London's answer to Murder, Inc. Investigators also believed that he was an officer of World Wide Artists Management and that he had helped manage the band Black Sabbath. The firm was a subsidiary of the Hemdale Group.

Three weeks after meeting, Irwin and Wilf were saying that they were going to buy World Wide from Hemdale. They are said to have sought financing from Joey, and he insisted on first meeting Wilf's associates in London. Joey applied for a passport and planned a trip to England.

"[Joey] wanted to meet face-to-face with the people like him who were controlling Wilf," Donahue says. "Joey was not impressed by Wilf, and he didn't think Wilf could call the shots. Of course, Wilf was pretending he could, and Irwin was telling Joey P. that Wilf could."

During this time, Wilf married an actress. The reception was held at the Motel on the Mountain upstate, and Donahue says that Joey promised to take care of the bill. The motel owner subsequently reported that Joey had refused to pay. The owner declined to press the matter in the courts.

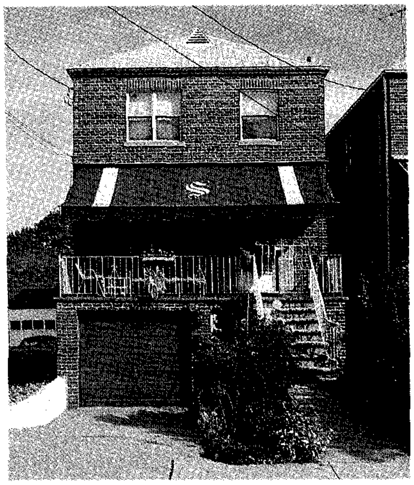
"Tears were coming down the guy's face," Donahue says. "The guy said, 'You going to provide 24-hour protection?' At that time, Joey was the *Don*."

In the end, Joey's troubles with the law prevented him from getting a passport. The trip to London was now impossible, and a meeting in the Caribbean was planned. The deal was finally called off when this trip also had to be canceled.

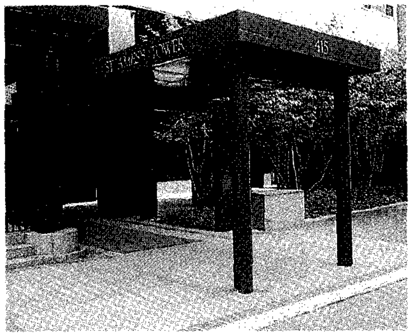
"They found out you need a passport to go there, too," Donahue says.

Meanwhile, Hemdale joined Don King and Video Techniques in promoting a championship fight between Muhammad Ali and George Foreman in Zaire. Irwin informed John Daly of Hemdale that he was interested in picking up half the firm's $1.5-million commitment to the match. Daly expressed some guarded interest, and Irwin promised to produce a check for $750,000.

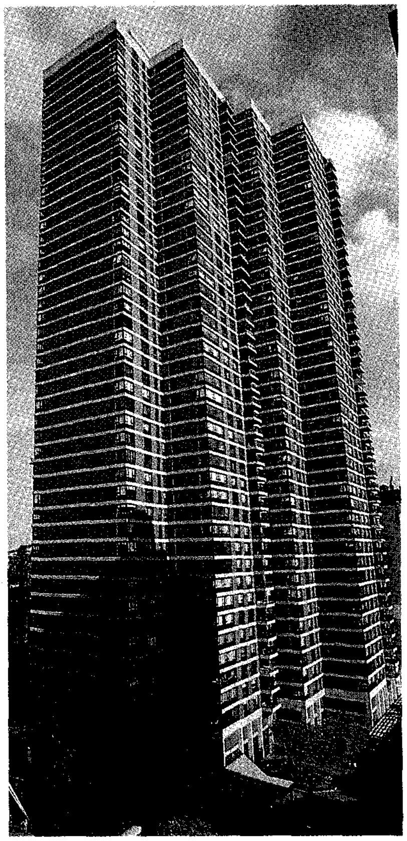
Irwin is said to have then gone to Joey and offered him an



THE BRONX FAMILY HOME.



THE ST. JAMES.



THE SOVEREIGN.

For years, he lived at home with his aged mother in the Bronx, moving to the Sovereign and then the St. James only after she died.

FROM A SMALL, BARREN ROOM TO LUXURY APARTMENTS.

opportunity to buy into the fight. Investigators subsequently began to hear that various members of the Genovese family were attempting to raise large sums of cash. Joey's people had recently suffered some financial setbacks, and they seemed to have trouble freeing what money there was from the rackets.

"It was a zoo," Donahue says. "Everything was 'You get it?' 'I'm gettin' it.' 'If not, break his legs.' 'We're all set on one side.' 'I don't know.' 'You get it yet?' "

At the same time, investigators gained some sense of how the gangsters viewed Irwin Schiff. Donahue says, "Italians—they think if they're Jewish, they know more about money. They thought of him as a way to make money. They called him a fat Jew when they talked about him, but they thought he knew money."

In the meantime, Irwin had persuaded a realtor friend who carried a large revolver to open an account in the American National Bank in Connecticut. Irwin then instructed the realtor to write a check on his account to Hemdale for $750,000. This was some $700,000 more than the realtor had, and Irwin assured him that the rest would be covered in a day or two by Joey's people.

When Irwin presented the check to Daly, Joey's people still had not deposited the necessary funds. Donahue says, "They were saying, 'Go ahead and write it. The money'll be there.' And they couldn't rub two nickels together."

The check bounced, and this deal also fell through. Hemdale and Video Techniques went on to promote the fight with Don King and without Irwin Schiff. Daly says he was never aware of most of the goings-on and never dealt with Joey. He recalls being left with the impression that Irwin had been acting out some elaborate fantasy.

"He was the co-promoter who wasn't," Daly says.

Apparently, Irwin was partly able to make up for his loss by helping Joey set up a scheme to skim receipts from some of the closed-circuit houses that were to carry the match. Donahue remembers that Irwin was delegated to divide up the action among the various gangsters. Donahue says, "[Irwin] was under Joey P.'s wing. It was like Joey was playing the Godfather: 'Irwin, you give this guy this.' "

As the October 1974 fight neared, Irwin further offset his disappointment by going to a printer. The day of the bout, the metropolitan area was plastered with posters that were identical to the official version in every respect but the credits. These altered posters read, PRODUCED BY DON KING AND IRWIN SCHIFF.

THROUGH ALL THESE SCHEMES, Irwin was still living with his mother in the house on Bouck Avenue. He emerged one morning at about daybreak and saw two men approach. Irwin reached into a Gucci shoe bag and pulled out a gun.

From behind cover, the two men identified themselves as police officers. Irwin dropped a rust-encrusted weapon that might well have exploded if fired. Donahue says, "[The officers] said, 'Who did you think we were?' He said, 'Well, I have a lot of enemies.' "

The officers were from the State Organized Crime Task Force, and they took Irwin to their Westchester office for questioning about Joey. Irwin had recently been arrested again for passing a bad check in Mineola. He also had received word that the IRS had targeted him for prosecution. He apparently decided that the time had come to make a deal.

"He says, 'Do you know anybody in Nassau County?' " Donahue recalls. "He says, 'Do you know anybody at IRS?' "

Over the months that followed, Irwin drove his Rolls up to the task-force office every few days. He spent much of the rest of his time at Allen Zim's home, on Shore Drive in New Hyde Park. Zim had been the co-captain of the Taft High School football team, and he had been listed in the yearbook as "Most Popular Boy" and "Mr. America." He now introduced Irwin to a pharmacist named Robert Corbin.

At the time, Robert lived a few houses down from the Zims. Robert had grown up in a household made somber by a sibling's death from leukemia, and he confided to friends that he had always secretly fantasized living in some bright place full of life and excitement. This dream had not been realized by running the Lescor drugstore, on West End Avenue.

With Irwin came the promise of something more. Irwin offered to let Robert into several business deals and promised they would both soon be rich enough to live like dons in South America. Robert gave Irwin $10,440 to invest in stocks and another $24,400 to put in a Connecticut land deal. Robert was never repaid, and he was eventually forced to sell his drugstore. He later died of leukemia.

Photographs: top left, ©1987 Frederick Charles; bottom left and right, Erica Lansner/Photoreporters.

"Irwin was quite a talker and quite a big shot and that was the lesson to be learned," says Robert's son, Michael Corbin.

MEDICAL ALERT

THROUGH ROBERT, IRWIN HAD BECOME FRIENDLY with the owner of Unity Health Care, on Jerome Avenue in the Bronx. This was a Medicaid mill that had a staff of six psychiatrists. They were earning $10 for each of 280,000 illicit prescriptions they wrote in a year.

In the course of his contact with investigators, Irwin apparently happened to learn that Unity Health Care was under investigation. Irwin also seems to have discovered that Dr. Oscar Klein of the clinic had become an informant. Irwin very likely passed this on to people at the clinic.

CINDY HALL

SCAVULLO

MARISA BERENSON

CAPTAIN VIDEO

Many people were drawn to him. "He could charm anybody," says photographer Francesco Scavullo.

SOME OF IRWIN'S FRIENDS AND ACQUAINTANCES.

On a Friday night in March 1974, Klein drove his BMW down the 125th Street exit of the FDR Drive. He had just reached the end of the ramp when a car pulled alongside. The driver produced a .45-caliber automatic pistol and shot Klein once in the head.

At St. Luke's Hospital, detectives from the 26th Precinct were joined by Assistant U.S. Attorney Barry Kingham and City Investigations Commissioner Nicholas Scoppetta. They learned that the bullet had burrowed under Klein's skin and run along the surface of his skull. They found him out of danger and blubbering like a child. He would say only that he had been on his way to see his girlfriend, Betty.

A few minutes later, a woman hurried into the emergency room with mascara running down her cheeks. One of the detectives correctly guessed that she was Betty and cut her off before she saw Klein. The detective then hustled her into an empty room.

In solemn tones, the detective informed Betty that Klein had just three minutes to live. The detective further reported that Klein had been questioned about the attack. The detective added that Klein had said to ask Betty, that she knew everything. The detective urged Betty to accede to Klein's dying wish and give the name of the man who was responsible.

"Irwin Schiff," Betty was heard to say.

For a short while, the detective left Betty alone in the room. The detective then returned and told her that the name of the hospital should be changed to Lourdes. A miracle had occurred and Klein was going to be fine.

Dawn saw the detectives back at the station house, typing up a report. One detective leaned out a second-floor window to get some air and saw a Rolls Silver Cloud pull up. Irwin emerged and lumbered unbidden up to the squad room.

"My friend was shot last night and I'm here to help," Irwin was heard to say.

The detectives responded by sitting Irwin down and reading him his Miranda rights. Irwin assumed a jocular attitude and informed the detectives that he was in business with the doctor and would never harm him. Irwin added that he would do all he could to find the assailant.

Over the next six months, Irwin appeared uninvited at the squad room at least twenty times. The detectives would read him his rights, and he would prattle on about his life. He seemed particularly proud of his association with Joey Pagano. He said that Joey was an accomplished painter and a concert-level pianist.

One day, the detectives took Irwin in a back room and became what one of them later called "verbally very unprofessional." Irwin then agreed to make a recorded call to the owner of the Medicaid mill. The owner answered, and the detectives waited for Irwin to ask about the shooting. Irwin instead discussed the Yankees' pennant prospects.

After the detectives had emphatically expressed their displeasure, Irwin agreed to lure the owner to a meeting. The detectives wired a room at the Summit Hotel in midtown Manhattan, and they had a recorder going when the owner came in. The tape captured Irwin and the owner gossiping about seemingly everything but the incident.

At one point, the detectives spoke to Irwin at the house on Bouck Avenue. Irwin's mother was heard to say, "Are you in trouble now? What's going on? You're always in trouble." Irwin was heard to say, "Oh, Ma, come on. Take it easy. It's nothing."

A few days later, one of the detectives told Irwin that he was close to being arrested. Irwin's bluster faded and he was heard to say, "I can't do time. I'll die if I go back to jail."

Late one night, Irwin called the squad room from his mother's house. He said he had to see a particular detective who had seemed especially dedicated to making an arrest for the shooting. He added that the matter was extremely urgent, and the detective drove up to meet him.

At 2 A.M., the detective pulled up to a corner on White Plains Road. Irwin climbed in the car and said he would pay the detective $10,000 for a look at the case folder. The detective agreed and arranged to meet Irwin that morning in Fort Lee. As soon as Irwin headed off, the detective went to a pay

Photographs: left and center, Ron Galella; right, Phototeque.

THE ALI-FOREMAN FIGHT WENT ON WITHOUT IRWIN'S BACKING, BUT HIS POSTERS GAVE HIM TOP BILLING.

phone and roused Barry Kingham of the U.S. Attorney's office. Kingham instructed the detective to drive downtown first thing in the morning. Agents would wire his car with a recorder and they could tape Irwin attempting the bribe.

A few hours later, the detective arrived at Kingham's office only to discover that the operation had been called off. He later learned that Irwin had some time before gone to the federal Organized Crime Strike Force and said that a detective was trying to shake him down. Irwin had then attempted his own sting, and that scheme had fallen apart when the detective called Kingham.

The case was now muddied enough to put off the detectives, and Irwin eluded arrest. He later called the detective he had set up and offered him a $25,000-a-year job in the music business. The detective asked what his duties would be.

"You'll go to rock concerts and just take a certain amount of money off the top," Irwin was heard to say. "You'll need a gun."

The detective declined and suggested that Irwin talked too much to be a successful criminal. The detective predicted that Irwin would himself end up getting shot.

"No, not me, not me," Irwin was heard to say. "I get along. I'm not a bad guy."

BY LOVE POSSESSED

THE DETECTIVE WENT BACK TO OTHER CASES, AND Irwin continued with his various hustles. He ripped off a Swiss jewelry salesman and he hustled a cocaine-dependent stockbroker, and he wrote one bad check after another. Detectives from Midtown South took him in for bouncing one check off a restaurant, and he acted more like a visiting prince than a prisoner.

"The guy took over the squad room, using the telephone and making deals even as we were processing him," says former detective John Pritchard. "It was like some kind of celebrity in the station house—at least in his mind."

By that time, Irwin had taken to riding the elevators in buildings where modeling agencies had their offices. He struck up a conversation with a model from Stewart Models who was literally a coal miner's daughter. He continued talking to her as she left the building, and he offered her a ride home in the white Cadillac Eldorado he had in the no-parking zone out front.

During her years in New York, the coal miner's daughter had grown weary of suave and handsome leches. She now found herself with a fellow who was fat and jolly and who seemed to have anything but sex in mind. She climbed into the Cadillac and rode away.

Over the next few weeks, Irwin took the coal miner's daughter to a series of fancy restaurants. He let her borrow the Cadillac and shrugged when she got in an accident. He never made sexual advances.

Some days, Irwin took the coal miner's daughter for long drives. They went past the Cantors' Tudor house in Kings Point, and they stopped at the high rise in Fort Lee. He had taken a penthouse overlooking the Manhattan skyline, and he had asked the wife of a car-leasing executive to be the decorator. She had chosen a huge bed and lamps that reminded one visitor of columns from the chariot scene in *Ben-Hur*. She was still at work when the management evicted Irwin for nonpayment of rent.

IN THE SUMMER, IRWIN WENT OUT TO THE HAMPTONS. HE met a middle-aged woman in a coffee shop there, and he learned that she was one of the higher-ranking bankers in the city. He introduced her to a soap-opera actress, and he subsequently told Donahue that he had secretly filmed the two women having sex.

Later, Irwin asked the woman banker to guarantee several checks, totaling $1 million. He failed to make good on a promise to cover the amount with shares of Gulf & Western and IBM. The checks bounced.

Similarly, Irwin seems to have arranged for the woman banker to certify another check for the rental of a house on Dune Road, in Quogue. He threw a surprise birthday party for the coal miner's daughter, and a fake title to the house was lying about for the guests to see.

Two designers, a famous photographer, a businessman, a stockbroker, a doctor, and a lawyer were standing in the kitchen when Irwin grabbed the telephone. He announced that he was calling the White House.

"I have to talk to the president," Irwin was heard to say.

As Irwin spoke into the phone, the coal miner's daughter went into a back bedroom. She picked up an extension and heard a dial tone. She listened to Irwin talk into a dead line.

After that, the coal miner's daughter decided that she should stay away from Irwin. She refused to see him, and he took to calling her at all hours. She started taking her phone off the hook when she went to bed, only to have it ring the instant she put the receiver back in the cradle. Irwin seemed to have been dialing again and again through the night.

Finally, the coal miner's daughter got an unlisted number. Her phone rang a few hours later and she picked up to hear Irwin say that he knew somebody in the phone company. He asked once more to see her.

"You can't hide from me," Irwin was heard to say. "I have too many connections."

Five times the coal miner's daughter changed her number and five times Irwin called within a day. He spent hours parked outside her building. He paid somebody in the corner coffee shop to alert him when she came and went.

Once he knew the coal miner's daughter was home, Irwin would lean on her doorbell. She had a loud buzzer, and the noise would tear through the apartment for twenty minutes. There would be a pause as Irwin seemed to change to another finger. The sound would then go on for another twenty minutes.

One night, the coal miner's daughter called the police. Uniformed officers from Midtown South grabbed Irwin and took him up to her apartment. She identified him as the man who had been hounding her, and the officers took him in for harassment.

"Don't let them do this to me," Irwin was heard to say. "Don't let them do this to me."

STAR-MAKER

IN A SHIFT OF STRATEGY, IRWIN MARCHED INTO Stewart Crowley's agency. He informed Crowley that he was madly in love with one of the models and that she had decided to reject him. Crowley remembers, "He said he had tried everything and he was just desperate. He said, 'You can help me here. The word's around that you could use some money. Could you use $100,000?' The condition is we cooperate with him and see to it that this model

AT A PARTY, HE PRETENDED TO CALL THE WHITE HOUSE. IN FACT, HE WAS TALKING ONLY TO A DIAL TONE.

stops working. He wanted her to become dependent on him. I explained to him very clearly that is not the way we do things."

In the spring of 1975, Irwin went into the East 52nd Street office of the Mort Schwartz Agency. The agency was then an operation in decline, and the office was a dark, narrow space with graffiti-covered wallpaper. The firm's recent candidate to be a Procter & Gamble spokeswoman had turned out to have starred in a porno movie. Other clients included a dwarf, who had just left when Irwin filled the doorway.

"I thought, 'Now we're handling giants,' " remembers Beverly Camhe, the receptionist at the time.

Irwin opened an attaché case and pulled out some eight-by-ten glossies of the coal miner's daughter. The agency had been placing her in commercials, and Irwin announced that he did not want the woman in the photos ever to work again. Camhe recalls that her attention was focused more on what else the open case contained.

"A gun on a bed of more money than I had ever seen," Camhe remembers. "I hid under my desk."

Mort Schwartz was sitting with his back to the door, and he turned to get his first glimpse of Irwin. He remembers, "The face was round. It was a moon. The most cherubic face you ever saw. This winsome smile. This body that filled the door. He said, 'I'm Irwin Schiff.' I said, 'Oh.' "

With that, Irwin entered and placed the attaché case on Schwartz's desk. Schwartz was not used to seeing guns, and he reflexively ordered Irwin to close and lock the case. Irwin complied, and his threatening demeanor suddenly changed as he spoke about the coal miner's daughter.

"Irwin started talking about her in this lovesick-puppy way," Schwartz remembers.

Over the next few days, Irwin appeared at the office several times. He said he had between $6 million and $8-million in cash. He said that he worked for the government, and he produced a passport stamped CIA. He also said that he was one of the few Jews in the Mafia.

"It became kind of exciting," Schwartz remembers. "Here I was, a middle-class Jewish boy raising a family, and this weird-looking wonderful man with a gun in his attaché case is telling me these stories. It was like a pulp novel."

At that point, Schwartz was clearing about $400 a week, and he was sinking in debt. He now listened to Irwin offer to pour huge sums into the agency. Irwin spoke of making the Mort Schwartz Agency the biggest outfit in the business.

"He said with his connections we could make a tremendous push," Schwartz remembers. "I was going to become a major force in the industry. My mind raced. My mind boggled."

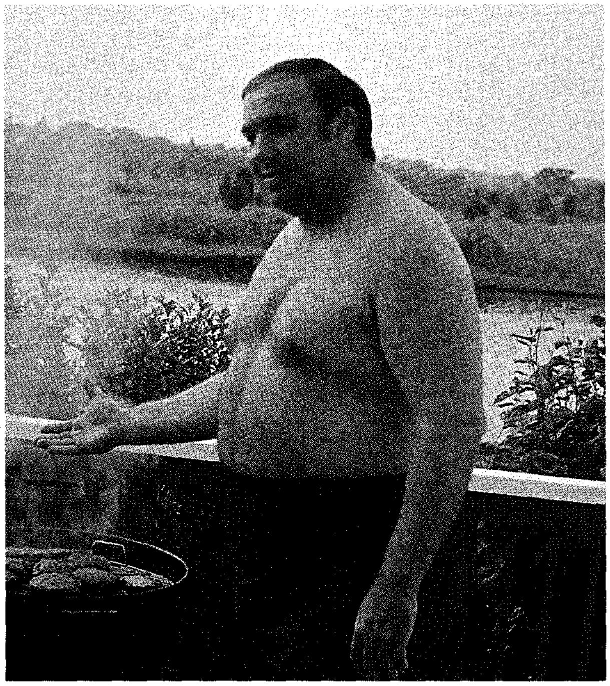
Under their alliance, Schwartz remained the only legal owner of the firm. Schwartz did give Irwin written authorization to write checks on the agency's accounts. Irwin, in turn, pledged to deposit $150,000 as soon as he had straightened out some misunderstandings with the IRS.

"He could not have a checking account, and in a sense he would use me as a checkbook, but he would cover everything," Schwartz says. "The next thing I knew, we were moving into a fantastic office. It was a glorious palace, none of which was paid for, which I didn't know."

Now the clients went to a huge office on East 55th Street, with suede wallpaper and "Mort Schwartz Agency" spelled in shining brass letters. Camhe was allowed to pick out her own desk, and she chose a pricey number of burled oak. Schwartz's private office was expensively furnished and had a big window. Irwin said he would conduct his business in the much larger "conference room." The desk he ordered was too big to fit through the door and had to be lowered from the roof and brought in a window.

Around ten on weekday mornings, Irwin pulled up in front of the building on East 55th Street in a black Stutz Bearcat. He left the car in a no-parking zone and rode up to the second-floor office. There, he regaled the staff with tales of his days with the CIA and the Mafia. He said he had been a Green Beret in Vietnam and that he knew karate. The receptionist then was Gary Epstein, and he remembers, "Irwin said, 'When I lose some weight, I'll show you.' "

He grew so obsessed with one young model that she finally moved to Paris to get away from him.



AT A PARTY FOR THE COAL MINER'S DAUGHTER.

Irwin also boasted that he was a great ballplayer. The agency had a softball team in the Broadway league, and he showed up to play in one of the games. He stood at the plate in his Gucci shoes and popped up. He then took a position in the infield.

"A guy slid in and Irwin fell on top of him," Epstein remembers. "I didn't know if the guy was still breathing."

Occasionally, there seemed to be a fraction of truth in Irwin's boasts. He took Schwartz upstate to Joe & Joe's Restaurant to meet Joey Pagano. Joey made polite small talk and asked to bum a cigarette.

"I said, 'I'll give you a cigarette, but you shouldn't smoke,' " Schwartz says. "He kind of giggled."

When Irwin took Epstein to a series of banks, some of the tales of financial connections appeared to be true. Irwin seemed particularly close to an executive at one bank and a loan officer at another. Epstein remembers, "He'd just go into the private offices and come out with funds."

On other days, Irwin had Epstein accompany him to Zabar's to pick up a snack. Epstein remembers, "He would buy many pounds of sturgeon and expensive smoked fish, go back to the office, and just eat it with his hands."

One day, the producer Denise David went with Irwin to the house on Bouck Avenue where he still lived. The once-fine carpets were worn, and the once-grand furniture had gone shabby. Irwin's mother was sickly, and she still spoke with a pronounced accent.

"She was this little old lady, and he was very attached to her," David says. "He was like a little kid around her, like he was doing all this to get her approval. She was saying, 'Irwin—oh, I don't know what I'm going to do with him.' "

BY THEN, THE COAL MINER'S DAUGHTER HAD DECIDed that her only recourse was to leave the country. She had flown off to work in Paris, and Irwin now sought to make up for his loss. Each pretty actress or model who came into the agency was hit with promises of stardom.

"Every gorgeous girl got a deal," Camhe remembers. "He'd bring in some girl who couldn't say her first name before her last name, give her an audition, and tell her how terrific she was. Everybody walked out of there feeling very important, and everybody who left feeling very important went around town making Irwin important. Young actresses were going around saying, 'Irwin Schiff can make you a star.' "

For several months, Irwin was often seen with Jerry Hall's sister Cindy. She liked to ride horses, and Irwin rented a house off Lake Avenue in Greenwich, Connecticut, that had a stable. He hired a 23-year-old in-law of Denise David's sister to care for two undistinguished pacers named Marty and Jon. The in-law remembers that Irwin was terrified of the animals.

"The gate had to be locked and the horses had to be secured before he'd go anywhere near them," the in-law remembers.

In the driveway, Irwin lined up the automobiles he had leased under various names. The fleet included a Stutz Bearcat, a Rolls, a Ferrari, a 1938 Mercedes, a stretch limousine, and a Cadillac. The in-law says, "He said, 'I like cars.' "

Each car was used for particular purposes. Irwin always drove the Stutz Bearcat when heading into the city. He used the Ferrari when he wanted to go to nearby Manero's restaurant for steaks. The Cadillac was reserved as a backup.

"If we wanted to go to Baskin-Robbins, we'd take the Rolls," the in-law remembers.

Whenever he returned to the house, Irwin went right to the telephone in the glass-walled hallway. He made one call after another, and the in-law sometimes eavesdropped. She says, "He didn't seem like an average businessman, and I used to listen to figure out what kind of business he was in. A lot of times, he didn't have a lot to say. 'How you doin'? What's going on?' And that would be it. I used to think he did it just to do it. I never really did understand what it was about."

When he found the in-law on the phone, Irwin often demanded that she hang up immediately. She recalls, "He'd always say, 'Get off the phone. I'm expecting a call.' Usually, no call came. He made a lot more calls than he got.... He always seemed lonely."

Sometimes, Irwin would be seized by odd fits of frugality. These were soon followed by attacks of extravagance, and the in-law remembers, "He'd say, 'You got to stop making so many phone calls,' or 'The horses are eating too much.' And then he'd go out and buy an incredible number of steaks, or food we couldn't even store. I don't know if you know what the trunk of a Stutz is like, but we'd fill it. You didn't buy ice cream—you bought five kinds."

On the weekends, Irwin's guests ranged from a *Penthouse* Pet of the Year to Brooke Shields and her mother. Irwin sometimes seemed to detach himself from his weekend guests just as he had from his playmates in the Bronx. The in-law says, "They were not like friends. He would sit there with a Pepsi and watch with this look on his face. It was something to watch other than television."

Though he boasted of being a great ballplayer, his debut was a flop at the plate and in the field.

PLAYING IN THE BROADWAY LEAGUE.

One weekend, Irwin threw a party for everyone associated with the agency. Muzak blasted from his Orbitron sound system as he emerged from the house in boxer-style swim trunks. He stepped on the diving board and bounced up into the air and executed a tremendous belly flop.

"He made quite a splash," Epstein says.

When he was back in the city, Irwin used the company credit card to take crowds of women to fashionable restaurants. He gave a young woman from the South a Dino sports car that she wrecked the next day. He put up a former beauty queen at New York's Regency Hotel. He took another woman to Monticello racetrack on her birthday and wrote a $25,000 check to have his best wishes to her flashed on the scoreboard.

"The racetrack kept calling me to say the check bounced," the agent Marie Pastor remembers.

FOR SEVERAL MONTHS, IRWIN CENTERED HIS ATTENtions on an eighteen-year-old blonde named Suzanne. He lodged her with her parents in a suite at the Plaza Hotel. He began telling people that he was in love and that he was going to produce an all-girl Western for her to star in.

At the time, Denise David's father was in the jewelry business, and Irwin told him that he wanted to buy a diamond ring for Suzanne. Irwin took six rings for her to choose from and failed to return them on time. David's father eventually issued a threat that immediately caused Irwin to pay for one ring and send back the others.

"Finally, we said, 'Look, Irwin, we're going to go to your mother,' " the father remembers. "He said, 'No, no, don't get her involved.' "

During this period, Irwin was continuing to feed law-enforcement people tidbits about Joey Pagano and other gangsters. The IRS still wanted him to pay what he owed, and he apparently attempted to scare the tax people off with a repeat

HIS FLEET INCLUDED A STUTZ BEARCAT, A FERRARI, A ROLLS, A MERCEDES, A LIMOUSINE, AND A CADILLAC.

of the sting he had tried with the detective from the 26th Precinct. He offered a bribe to an IRS agent and then reported that the man had attempted to solicit a bribe from him.

In March 1976, the government responded to Irwin's ploy with Indictment 76-Cr.-310 for tax evasion. Irwin's various hustles from 1971 to 1973 had garnered him some $1.25 million. He had paid $2,409.81 in federal taxes on the first of these years and $363.15 on the second. He had reported an overall loss of $5,616 on the third.

"I understated my income," Irwin said in court.

Around this time, Irwin telephoned the studio of Francesco Scavullo, the fashion photographer. Irwin introduced himself as the founder of the Fund for Special Children and asked Scavullo to photograph a poster featuring Marisa Berenson and a retarded youngster. Irwin then telephoned Marisa Berenson and asked if she would pose with a retarded youngster in a charity poster to be photographed by Scavullo.

Shortly before sentencing, Irwin's lawyer presented a memorandum to Judge Charles Brieant. The memorandum described the Fund for Special Children and noted, "Through his influence and expertise in the entertainment field, Mr. Schiff has been able to persuade popular entertainment personalities to lend their services, free of charge."

With the memorandum was a series of letters from Dr. Samuel Doskow of Great Neck. Doskow reported that Irwin suffered from a herniated disk and was scheduled to undergo back surgery at the Lahey Clinic near Boston. Doskow added, "After the operation in order to produce a successful result without paralysis, a postoperative schedule of physiotherapy must be undertaken.... Full recovery from this condition is not experienced until at least a year."

In the end, the judge decided to place Irwin on probation. Irwin apologized for appearing in his usual untucked monogrammed shirt and slacks. Irwin said, "Your Honor, I would like to excuse myself for dressing this way, because I go to the hospital every day and it's very, very inconvenient and it's very hard for me to wear a suit."

At the agency, the elderly Doskow and a nurse often stopped by to socialize. Marisa Berenson also appeared, and Irwin began talking about using her name to market a line of clothes and perfume. Camhe remembers, "Irwin had said, 'We're going to get Marisa Berenson as a client,' and I said, 'And the pope is going to do Ajax commercials for us.' I thought at first it was a Marisa Berenson look-alike."

On occasion, Irwin stopped by Scavullo's studio to chat and look at the models. Scavullo remembers, "He could charm anybody. But he did have a terrible weight problem, and that's not very romantic."

Among the people Irwin met at the studio was the hairdresser Harry King. Irwin began driving his mother from the Bronx to have King do her hair. King remembers, "Nothing too much. You don't give an old Jewish lady a Brigitte Bardot look."

MOVIE MOGUL

IRWIN BEGAN TALKING OF HAVING SCAVULLO AND BERENSON star in a movie he was producing called *Mannequin.* Suzy of the *Daily News* reported, "Marisa Berenson has signed to star in *Mannequin,* a $10,000,000 movie. Irwin Schiff, one of the promoters of the Muhammad Ali fight in Zaire, will produce and Francesco Scavullo, the photographer of sexy ladies (at least they look sexy when he finishes with them) is the—get this—visual consultant. He'll act in the flick, too. Shooting starts in April in New York."

In this same period, Irwin befriended Al Hodge. The former Captain Video had been living in near-squalor in a seedy midtown hotel. Irwin announced that he was resurrecting Hodge's career with a movie called *The Killing Season.* The project got Irwin on *The Joe Franklin Show* and another mention in the gossip columns.

Irwin also struck a deal with Dominic Orsatti of Los Angeles. Orsatti was a producer of educational films who was best known for an animated movie about the metric system. He was hoping to break into feature films with a picture about the life of the gangster Lucky Luciano, and Irwin pledged to come up with $3.5 million.

On the basis of Irwin's commitment, Orsatti hired Edward Anhalt to write the screenplay. Anhalt had received Oscars for *Panic in the Streets* and *Becket.* He now met with Irwin Schiff to discuss the making of *Luciano: A Political Story.*

"I think [Irwin] was kind of an apprentice mafioso," Anhalt remembers. "I think he was in love with the whole idea. He wanted desperately to be Italian."

In May 1976, Irwin gave Orsatti an initial installment of $30,000, and the check promptly bounced. Irwin told Orsatti to redeposit the check, and subsequent court papers note, "However, when [Orsatti] contacted the payor bank, [he] was informed that the maker of the check had ordered payment stopped."

Irwin made a wide variety of excuses and continued to promise payment. He also expressed interest in joining Orsatti in purchasing the old Selznick studio. Irwin flew to California and strolled the back lot where *Gone With the Wind* had been filmed. He made a commitment to put up another $3.6 million.

AT THIS POINT, IRWIN WAS APPARENTLY HOPING TO secure financing for his film ventures through the American Bank & Trust Company. Irwin said he and bank president Stanley Kreitman were friends. Orsatti remembers, "Irwin kept saying Stanley was coming out with seven or eight hundred thousand."

That July, a 35-year-old Argentinean named David Graiver was reported killed when a private jet crashed into a hillside 40 miles from Acapulco, Mexico. Some doubt arose about the true identity of the dead man after Graiver's Jewish family cremated the body in violation of custom and buried the ashes in a Christian cemetery. All that was certain was that Graiver had looted some $45 million from the American Bank & Trust. Kreitman ended up presiding over what was then the fourth-largest bank failure in American history.

"Stanley never appeared," Orsatti says.

Some months later, Orsatti and a process server sat in a bar next to the building on East 55th Street. They sat by the window for an hour and finally spotted Irwin on the sidewalk. The process server presented Irwin with notice that he was being hit with a $600,000 suit for breach of contract. Irwin charged into the bar, and two men struggled to hold him back from Orsatti.

"They looked like midgets holding onto this guy," Orsatti remembers. "He made a lot of threatening gestures and statements. He said, 'There'll be a check in the mail in the morning.' Of course, it never came."

In the end, the sole film Irwin was able to make was produced with a racketeer from California. They set out to make a porno flick, but Irwin's understanding of sex was such that the movie was less blue than some prime-time television shows.

"It was like a Sunday-school movie," Donahue says.

THE ONLY OTHER PROJECT IRWIN BANKROLLED WAS an Off Broadway production called *Starting Here, Starting Now.* Mort Schwartz and the agent Mary Jo Slater saw the show at the Manhattan Theater Club and asked Irwin to invest. Slater remembers, "Irwin said, 'Oh, okay,' and produced this suitcase of money. I didn't know where the money came from. I didn't want to know.' "

On March 7, 1977, Irwin attended the opening-night party at Francis Coppola's apartment in the Sherry-Netherland. The play got terrific reviews and became a hit. Even some of Irwin's underworld friends decided to go.

"These people with funny voices would call up and say, 'Hey, can we get tickets for the show?' " Slater remembers. "And we'd say, 'Sure. You want tickets? How many you like? We got plenty. We'll *make* seats for you.' "

After that, Irwin seemed to give up his ambitions to become a producer. A former actor named Chris Coffey says, "I think he at some time wanted to be a producer, but then he found it was a lot of work and he didn't know anything about it. I think he decided it was easier just to steal."

FRIENDLY BANKER

IN LATE 1977, Irwin persuaded Schwartz to move to Los Angeles and open a West Coast branch of the agency. Irwin intercepted the dunning letters that meanwhile began to pour into the New York office. He hid in the back room while men and women of all descriptions appeared to say that he owed them money.

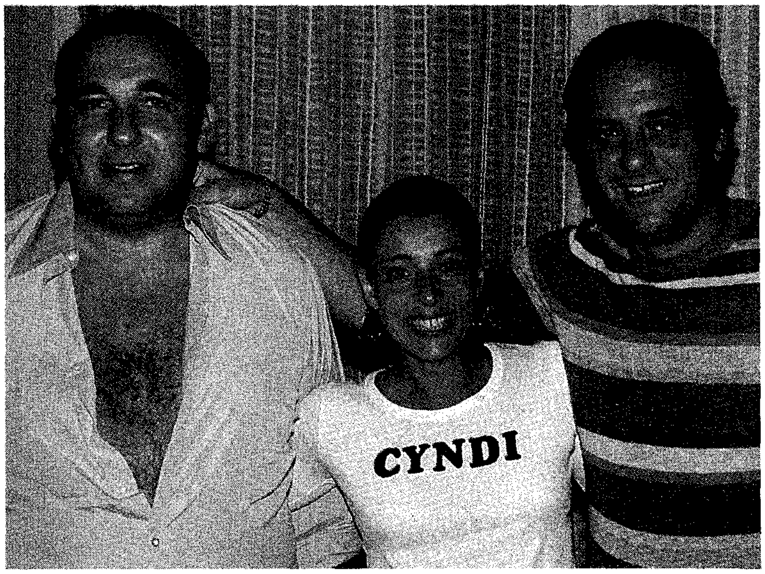
"He'd tell me, 'Whoever comes to look for me, I'm not in,' " Epstein remembers. "Most of my job was putting people off."

One day, Irwin telephoned Schwartz in Los Angeles and said that somebody had punched a hole in the office wall and stolen some new and very expensive video equipment. Irwin had in fact staged the burglary and sold the gear to an electronics store on Fifth Avenue.

At the same time, Irwin had told the proprietor that he could deliver 60 more televisions and ten Betamaxes. The proprietor advanced Irwin $16,600 and received an invoice on Mort Schwartz Agency stationery for merchandise that would never materialize. The document was marked with an inked stamp reading, "Merchandise to be delivered within 10 days."

Around then, Irwin was placed under oath and deposed in lawyer William Esbitt's office. Esbitt was seeking to recover money the realtor with the large revolver had lent Irwin, and he asked about some business documents.

> One woman at a weekend party recalled that Irwin "would sit there with a Pepsi and watch with this look on his face."



WITH HIGH-SCHOOL TEAMMATE ALLEN ZIM AND CYNDI ZIM.

A: "We had a robbery in our office very recently, and all the papers like disappeared. . . . They robbed about $40,000 worth of equipment."

Q: "Did you report it to the police?"

A: "Oh, yes."

Q: "Exactly what work do you do for the Mort Schwartz Agency?"

A: "I'm the office manager, you know."

Q: "I don't know. Is that all you do?"

A: "That's all I do."

Q: "Who signs the checks?"

A: "He does, I do."

Q: "You're authorized to sign checks?"

A: "Yes."

Q: "You make out checks to yourself from time to time?"

A: "Sometimes."

Q: "Who determines when you receive your salary?"

A: "I do."

One Friday, Irwin told several people at the agency that they could double their money by Monday if they invested in a concert by the English band Yes. Denise David and actor Michael Hoit of *Godspell* said they had no ready money to invest. Irwin told them to come with him.

"He said he had a friend who was a loan officer at a bank," Hoit remembers.

At a midtown branch of Manufacturers Hanover, Irwin introduced David and Hoit to a loan officer named Edward T. Russell, who should not be confused with a man of the same name in the international division. They remember that Russell gave them each a $5,000 loan in a matter of minutes and without any talk of collateral.

"It was just zip, zip, zip and that was it, a check for $5,000," Hoit remembers.

That same day, Irwin approached Gary Klar. The actor remembers, "He said, 'Want to make some money, kid? It's a legit thing.' I said, 'I don't have any money.' He said, 'No problem. Go to Ed at the bank.' "

Klar went to Manufacturers Hanover and received an almost instant $4,000 loan. He joined Hoit and David in immediately giving his check to Irwin. All three soon discovered that there was no Yes concert.

"Apparently, the concert was between Irwin and Ed Russell," Hoit says.

After Irwin had repaid him with two bad checks, Klar went to the office. Klar is six three and 235 pounds, and he had once been a linebacker for the New Orleans Saints. He was no doubt impressive when he jumped with booted feet on Irwin's desk.

"I said, 'Look, you fat f---. You profess to be my friend, you profess to like me,' " Klar remembers. "He said, 'Gary, no problem. I'll give you the cash. Let's get in the car.' "

His last avowed passion was for Connie Rocco, half of a sister lounge act he met in Lake George.

CATHY AND CONNIE ROCCO.

Photograph: New York *Daily News.*

In the Stutz, Irwin drove Klar up to Fairfield, Connecticut They went into Klar's bank, and Irwin opened up a briefcase full of cash. Irwin gave the manager $4,000 and apologized for the confusion over the two bounced checks. Klar remembers, "Irwin said, 'I'm really sorry for the inconvenience. You know how these things are.' "

At the agency, Irwin put Ed Russell's daughter, Karen, to work as a bookkeeper. Actors started complaining that they were not getting their residual checks, and a woman from AFTRA began making inquiries. Irwin responded by taking her a huge bouquet of flowers.

Finally, the actor Art Maier reported that he had never received a $45,000 payment for doing a commercial. Marie Pastor decided to question Karen. Marie says, "I remember literally putting the girl up against the wall and saying, 'Look, I know something funny is going on.' The girl was just terribly frightened. She was just a little girl doing what she was told to do. Her instructions from Irwin were that she was to handle the money but she was not to put anything out."

As more and more actors reported missing checks, the landlord evicted the Mort Schwartz Agency. The beautiful furniture was auctioned off to cover the back rent, and the postal service began forwarding the mail to the office in Los Angeles. Schwartz was suddenly hit with an avalanche of bills and dunning letters. He saw that Irwin had not even paid the interior designer who had chosen the suede wallpaper and the brass letters. He also saw that Irwin had secured a $50,000 loan in the agency's name from Ed Russell's bank. Another $100,000 had been run up on Schwartz's credit cards.

AS SCHWARTZ FACED FINANCIAL RUIN, IRWIN opened International Talent Representatives. He leased an office at 2 Dag Hammarskjöld Plaza and took out a full-page ad in *Variety* announcing the firm's formation. He listed the agents as June Henry, Robert Duva, and Denise David.

"Irwin said, 'You're all going to be vice-presidents,' " David remembers. "He said, 'Whatever salary you guys decide. You want $800 a week or $1,200 a week? You decide.' "

On September 21, 1978, International Talent threw a party at Tavern on the Green. David remembers, "We had the best music, the best caterers, the best everything. Irwin said, 'We're going to take New York by storm.' "

The tab came to $16,000 and the firm's check bounced. So did the check to the furniture company, and the agents found themselves working without desks. The agency soon folded.

Following a brief interlude of bilking casinos in Las Vegas, Irwin opened a seafood restaurant in New Jersey. He also began operating a maternity boutique in White Plains. He then took out an American Express credit card in the name of something called the East West holding company of New City.

Over several months, Irwin used the American Express card to make thousands of dollars of "purchases" at the restaurant and the boutique. American Express reimbursed Irwin of the boutique and Irwin of the restaurant, and billed Irwin of East West. Irwin of East West paid the bill promptly with the reimbursements to the restaurant and the boutique. The overall result was to raise the spending limit of the card. Irwin of all three repeated the cycle again and again, each time pushing up the card's credit line.

The spending limit eventually allowed Irwin to make huge "charges." The resulting bill arrived just as East West went out of business. The boutique closed shortly after receiving the reimbursement check from American Express. The restaurant cashed a similar check and subsequently burned down. Irwin walked away with $127,230.

After passing a bad $5,000 check in Fort Lee, Irwin crossed the Hudson to New York. He had by then struck up a friendship with Dominico Rabuffo of Nassau County. Rabuffo dressed in a flashy style and had a silver streak in his blow-dried black hair.

Since 1974, Rabuffo had been a partner with Louis Rosally in the Luis Electrical Contracting Corporation of Long Island City. Rosally was a Puerto Rican electrician who had worked his way out of East Harlem. He was officially the majority shareholder, and this qualified the firm as a minority contractor. Such contractors are guaranteed a percentage of government-funded subsidized projects.

In Albany, Irwin filed incorporation papers for Construction Coordinators Corporation. He stated that the firm would "conduct research and . . . investigate businesses and enterprises of every kind." He subsequently listed the address as 34-55 11th Street, Long Island City, and the telephone number as 932-5400. This was the address and phone of Luis Electrical.

On August 1, 1984, Louis Rosally filed financial papers stating that sales for the previous year were $15 million. He added that more than $48 million in work was under way. He noted the firm's banker.

"My business banker is Edward Russell, Manufacturers Hanover Trust," Rosally wrote.

Rosally further reported that the firm was in a $30-million

“GIVE ME MONEY,” SAID THE IRS AGENT WHO’D TRACKED IRWIN. “YOU GOT SOME MONEY? GIVE ME MONEY.”

joint venture at the Convention Center. He also listed various past and present projects with such firms as Glick and HRH and Macklowe. These included a $6-million contract at the Grand Central Towers and a $1.6-million job at the Jewish Theological Seminary. The firm received $450,000 to help convert the former Navy brig in Brooklyn into a city jail. Another $5 million came in for work on a new hotel on East 42nd Street that was then called the Harley.

After the Harley opened, Irwin became a regular at the bar and the restaurant. He would pull up in a Rolls or a Maserati or a Mercedes and hand the doorman $20. He sometimes waited in the bar for Rabuffo and gave another $20 to Martin St. Lawrence, the piano player.

“He spread his money around, and that’s what it’s all about,” St. Lawrence says.

When Rabuffo arrived in his own Mercedes, Irwin would call out and embrace him like a brother. The two would then go into the restaurant. Irwin would eat two or three appetizers, a pasta, a main course, and call for the dessert cart. He paid in cash and he usually left the maître d’ and the waiter each $100 richer.

During a blizzard in 1984, another customer at the hotel gave a doorman $10 to go out for a sandwich. Irwin promptly dispatched the same doorman for a copy of the New York *Post*. The doorman obeyed, and Irwin presented him with a $100 bill.

For a short while, Irwin would arrive at the hotel in a dirt-streaked Maserati. He explained to a doorman that his brother, Bernard, had died of leukemia and that he was showing his grief by not washing the car.

Around then, Irwin’s mother also died of cancer. He moved from his tiny room on Bouck Avenue and sublet a $5,500-a-month apartment on the forty-fifth floor of the Sovereign building, on East 58th Street. One month’s bill for his two phone lines was $564.71. He would dial into the early-morning hours, and most of his long-distance calls were brief. He made as many as ten an hour.

One day, the wife of a wealthy developer saw Irwin leaving the building with an armload of dirty laundry. He explained that he still had his shirts done in the Bronx. He also continued to have his hair “noodled” at Anthony’s barbershop, on Williamsbridge Road.

CHECK MATES

AT ABOUT THIS TIME, ED RUSSELL LEFT Manufacturers Hanover. Irwin then put $35,000 down on a 2.5 percent share of the GHW holding company. GHW owned the new First Inter-County Bank of New York, and the officers there included Averell Harriman Fisk of Palm Beach and Professor Philip Wolitzer of the Long Island University business school.

As a partner in GHW, Irwin automatically became a member of First Inter-County’s board of advisers. He filed a financial statement, reporting that he had $2.4 million in real estate, $2 million in limited partnerships and private companies, $1-million in jewelry, $700,000 in restricted stocks, $500,000 in autos, and $70,000 in cash. He described himself as “self-employed” and gave a fake Social Security number.

Within a few weeks, First Inter-County was lending money to Luis Electrical. The bank also gave Irwin a $1.25-million mortgage on a waterfront mansion on Royal Palm Drive, in Fort Lauderdale. The house had granite walls and a black-tile driveway. One neighbor later termed the style “early mausoleum.”

While in Florida, Irwin often stayed at the Palm-Aire Spa of Pompano and ran up bills as high as $4,000. He found even the size triple-X robes a tight fit, and he chose to wrap himself in a white bed sheet. He would sprawl on a couch and chat incessantly on the phone. He would give a $50 tip to whoever gave him a facial or a pedicure or a massage.

At the Bahia Mar Marina in Fort Lauderdale, Irwin appeared with a leased 92-foot Broward yacht named *Parts IV*. He had his monogram painted in gold leaf in enough spots to give the appearance that the boat was his. He then had the crew of five steam north.

During the summer of 1985, the *Parts IV* was some twenty feet longer than any other boat at the Riviera Marina in Port Washington. The staff remembers that Irwin threw several parties, and his guests are said to have included prominent people from the construction industry. The staff also recalls that Irwin one day strode majestically up to his yacht and fell off the dock.

In August, Irwin made what had become a customary trip to the races at Saratoga. He took the $175-a-night presidential suite at the Georgian hotel in nearby Lake George. The 167-room Georgian is generally considered one of the better hotels in the area and is a great favorite of mobsters. Irwin was often seen in the company of part owner Orville Penrose.

ONE NIGHT AROUND THIS TIME, A GLENS FALLS restaurateur drove from Canada into the United States. The weather had turned stormy, and a U.S. Customs agent noticed that the restaurateur was driving a convertible with the top down. The agent raised the top and found a shipment of cocaine.

On into December, the restaurateur worked for state and federal agents as an informant. The result was a narcotics-conspiracy indictment against eight other men. These included a prominent lawyer and Orville Penrose.

Apparently, the drug bust disrupted Penrose’s plans to buy out his Pakistani-Canadian partner. The partner threatened to shut down the hotel, and Irwin seems to have stepped in to help Penrose. The partner says Irwin provided a good part of the $1.5 million that completed the deal.

Soon, the Georgian was also borrowing money from First Inter-County. Irwin is said by law-enforcement people to have simultaneously skimmed some $80,000 a month from the hotel’s till. Bank records show he also juggled huge sums with Luis Electrical.

In one week, more than $2 million passed between Irwin and Luis Electrical. Rabuffo signed Luis Electrical checks to Irwin for as much as $396,000. Irwin wrote checks to Luis Electrical for up to $495,000. His payments to the firm in one year totaled $3,730,233.21. Luis Electrical returned more than $6-million.

During this same period, Irwin began dealing with a Long Island car-leasing company called Roadworks. He issued the firm more than $100,000 in checks marked “loans.” He also gave $157,000 to Roadworks owner Ricky Caplan. He gave another $75,000 to Dominico Rabuffo.

In early 1987, the state banking department recommended that First Inter-County remove Irwin from the board of advisers. Irwin was forced to sell his share in the holding company, and he is said to have paid off his loans. He closed out his

APPARENTLY, HE NEVER SAW THE SIX-FOOT MAN IN THE DARK SUIT SLIP IN THROUGH THE EMERGENCY EXIT.

account by writing check number 2068 to himself in the amount of $858.65.

Meanwhile, the IRS was still after Irwin. He had never paid his debt for 1971, 1972, and 1973, and he apparently had not filed at all since then. His total liability was well over $2-million.

On July 1, 1986, Irwin submitted a Form 433A financial statement to the IRS. He described himself as a "consultant," and he listed his paydays as "variable." He said he had no bank accounts and no life insurance.

In the section marked "Necessary Expense," Irwin estimated that he needed a minimum of $27,000 a month. The breakdown listed $5,500 for rent, $1,100 for utilities, $600 for groceries, $3,000 for transportation, $1,600 for parking, and $16,000 for "incidentals."

Through that summer, Irwin stayed at the Georgian. He leased a $1-million red speedboat with "Hawk Racing Team" painted in black letters on the side. He added the words "Irwin Schiff" and docked the craft behind the hotel.

DREAMGIRL

AT NIGHT, IRWIN WENT INTO THE GEORGIAN ROOM and listened to a lounge act called Rocco. Connie and Cathy Rocco had played the Aladdin Hotel in Las Vegas, Harrah's in Atlantic City, the La Ronde Cabaret at the Sheraton Centre in New York, and the Poodle Lounge at the Fontainebleau in Miami Beach. Their music had been described as "adult contemporary Top Forty."

By fall, Irwin was saying that he was in love with Connie Rocco. He announced that he was going to make her a star, and he began giving $10,000 a month to the Rocco sisters. He arranged for Scavullo to photograph them. He spoke of having them cut an album at a record company that is said by law-enforcement officials to be controlled by Joey Pagano and his son Danny.

For a time, the Rocco sisters and their manager moved into Irwin's apartment. Irwin then put them up in an elegant townhouse in Eastchester. He told people that Connie was sweet and innocent and spent all her time at home with her sister, working out and doing needlepoint. He said she had told him she had never before had a relationship with a man.

To at least one acquaintance, Irwin confided that he and Connie did not have sex. He said that she had told him she loved him and that she had agreed to marry him once he lost some weight.

On a previous diet, Irwin had lost a few pounds and then headed out to celebrate with a huge feast at the Sun Luck restaurant. He now seemed to embark on a serious campaign to lose weight. He even began to work out at a health club.

"I think he had a big crush on Connie Rocco," Scavullo says. "That was his incentive to lose weight."

Each time he went up to Anthony's barbershop in the Bronx, Irwin weighed himself on a computerized scale. The scale had been installed by International Vending, and the owner of the firm was also a regular at Anthony's. Irwin asked the owner if he needed a partner.

Last March, the owner began meeting with Irwin at International Vending's office on White Plains Road in the Bronx. Irwin would weigh himself on one of the scales and cheer when he had lost another pound. The owner's three-year-old son called him "the man with the big tush."

For hours, Irwin would talk to the owner of a future of fabulous wealth. They projected incomes of millions of dollars. They needed only the $250,000 Irwin was going to supply the moment he had a limited partnership in place.

LAST NOVEMBER, IRWIN MOVED INTO A $13,000-A-month penthouse in the St. James, on East 54th Street. He had his new landlord's brother-in-law decorate the interior and gave him the simple instructions that he wanted the best of everything. The brother-in-law put in black-granite floors and silk wall coverings.

In front of the building, Irwin lined up a collection of cars that now included two Stutz Bearcats and a stretch Mercedes limousine. He was now paying $500 a week in cash to a driver from the Bronx named Ralph Delellis. The driver also got a car for his personal use.

Sometimes, Irwin took a ride with Rabuffo down to Atlantic City. They gambled at Trump's Castle and the Golden Nugget and supposedly ran up credit lines as high as $70,000. Irwin is said to have bounced a check at the Golden Nugget that Rabuffo had guaranteed.

Irwin was still speaking of marrying Connie and still talking about losing weight. He also is said to have informed an accountant named Stanley Shelowitz that he wanted to resolve his ongoing tax problems. He apparently asked Shelowitz to speak to an IRS agent named Steve Sica on his behalf.

"He's a nice guy," Irwin was heard to say. "Maybe you can make a deal."

At that point, Irwin owed the government around $3 million, and Sica himself had been trying for years to locate some assets to seize. Sica does not seem to have been receptive when Shelowitz appeared. Sica was heard to say, "Hey, enough of this with accountants. Give me money. You got some money? Give me money."

That same week, Irwin was visited at his apartment by Edward Garofalo of Staten Island. Garofalo had recently been found guilty of reckless endangerment in connection with the illegal demolition of four buildings in Times Square. Garofalo had also been accused of stripping a potential landmark building in Chelsea, and he had recently been indicted in New Jersey for racketeering and bribery. His purpose in coming to see Irwin was apparently of a different order. He is said to have asked Irwin to use his fabled connections to get a relative into medical school.

THE LAST SUPPER

ONE OF THE ZIMS' DAUGHTERS WAS STUDYING TO BE a chiropractor and was staying at Irwin's apartment until she found a place to live. The Zims drove into the city, and Irwin took his childhood friends to dinner at the Bravo Sergio restaurant. This is a twelve-table place on Second Avenue near 76th Street owned by Mario Lazzinnaro. He is also the head of M&L Lazzinnaro Construction, which had done at least four projects with Luis Electrical. Lazzinnaro had been mentioned by then Gambino-family boss Paul Castellano during a conversation taped in 1983.

On Thursday, Irwin visited Scavullo's studio, and the owner of International Vending came by. Irwin had been promising that the $250,000 was going to come through any day and the owner had agreed to give Irwin the right to sign checks on the company's account. The owner now handed Irwin some blank checks and left.

"He said, 'It's about to happen,'" the owner remembers.

That Saturday night, Connie was apparently unavailable and Irwin went out to dinner with a woman friend who agreed to join him at the last minute. The chauffeur had taken the day off, and Irwin drove on a suspended license in a Lincoln Town Car registered to Luis Electrical. He and the woman went into the Bravo Sergio restaurant at around 9 P.M. The maître d' sat them at a table by the emergency exit.

For dinner, Irwin ordered a double shrimp cocktail, Caesar salad, rigatoni amatriciana, and veal rollatini. He chose bananas and strawberry flambé for dessert and then called for a slice of melon. He requested his usual dinner drink.

"Diet Coke," Irwin was heard to say.

Apparently, Irwin did not see the six-foot man who came in through the emergency exit wearing a dark suit. The man took three or four steps and raised a revolver. He fired twice.

As the gunman slipped back through the exit, Irwin's friend and the other customers scurried for the front door. An off-duty FBI agent who had been dining up the street saw the commotion and came in. He found Irwin Schiff lying dead.

Minutes later, police began to arrive. A blank International Vending check was in Irwin's pocket, and detectives drove up to the Bronx. They awakened the owner and asked the first questions about who Irwin was and who might have wanted him murdered.

By the next day, the detectives had located the young woman who had been with Irwin. They kept her identity secret and questioned her closely. People at the district attorney's office began studying boxes of business records in search of a motive for homicide.

'I think under all those layers of fat was a very sad and lost little kid," says one woman who came to know him well.

A DESPERATE NEED TO BE KNOWN AND LIKED.

SOME LAW-ENFORCEMENT OFFICIALS SUSPECTED that the trouble stemmed from Irwin's ties to the Georgian hotel. Others theorized the killing was related to Luis Electrical Contracting and the multibillion-dollar construction industry. These officials suggested that the investigation might end up toppling several companies.

On Tuesday, August 11, some 200 people gathered at Riverside Chapel for Irwin's funeral. His sister, Sheila, was now the sole surviving member of the Schiff family, and she cried as a rabbi spoke. The pallbearers then carried out the oversize casket.

By then, word of Irwin's death had spread, and the reaction of those who knew him ranged from true sadness to bitter pleasure. His childhood friend Hy Kurzner was now running a restaurant in Norwich, England. Joey Pagano was ailing and still under investigation by the State Organized Crime Task Force. Helen Cantor had died, and Fern was said to have gone on to become a lawyer. Wilf Pine had returned to London. John Daly and Hemdale had gone on to produce such films as *Platoon.*

Since being shot, Dr. Oscar Klein had moved to Israel. Five other doctors and the owner of Unity Health Care had pleaded guilty and received prison sentences. Most of the detectives who had worked on that case had retired. Pete Donahue had opened a corporate security firm in Albuquerque, New Mexico, and he reported that he had been surprised only that Irwin's demise had taken so long.

In California, Dominic Orsatti was again talking of bringing the Lucky Luciano story to the screen. Al Hodge had never made a comeback, and he died broke and alone in a Manhattan hotel room. Mort Schwartz had become a costumer, and he was working on a Debra Winger film. Gary Klar, Denise David, and Michael Hoit all reported that they had paid off their loans from Manufacturers Hanover. Ed Russell had moved upstate to Monroe.

From his studio, Francesco Scavullo was showing a certain courage and saying that Irwin had been his friend. Marisa Berenson was claiming that she did not remember Irwin at all. Dr. Doskow said he had cancer and was too ill to be interviewed. The coal miner's daughter, the realtor with the large revolver, Denise David's in-law, and many others were anxious that their names not be associated with "the fat man."

The IRS and various lawyers were continuing their search for assets. Louis Rosally and Dominico Rabuffo were still with Luis Electrical. Orville Penrose was awaiting trial. Ed Garofalo's relative was said to have been admitted to medical school without Irwin's assistance. People at the St. James were saying that Irwin had not paid even the first month's rent on his penthouse. The Rocco sisters had released a one-song record. The tune was entitled "I Can't Blame You."

Up in the Bronx, the owner of International Vending was looking for another backer. He was saying that the killer had robbed him of the chance of a lifetime. He dismissed the suggestion by detectives that Irwin Schiff had just been setting up another con.

"My toothpick was going to go in his lumberyard," the owner of International Vending says. ■

Photograph: New York *Post.*

THE TROUBLE WITH HARRY'S

BEHIND THE COUP AT CIPRIANI

BY JOHN TAYLOR

BY MIDAFTERNOON THAT late-summer day, the lunch rush at Harry Cipriani had subsided, and the restaurant was operating on a skeleton staff. A bartender was washing ice, a couple of busboys were mopping the stone floor and dusting the mahogany woodwork, a sole receptionist was taking reservations for that evening, and, in a small back pantry, maître d' Giovanni Pirina was reviewing the personnel schedule for the following week. Harry Cipriani himself was in Venice. His son, Giuseppe, who helped manage the place, had left the premises a few minutes earlier, having been summoned to a 3:30 meeting with the executives of Trusthouse Forte, the British hotel chain that held the lease on the restaurant.

Suddenly, a dozen or so Trusthouse Forte employees in dark suits burst through the restaurant's revolving brass door. With Giuseppe Cipriani conveniently absent, maître d' Pirina was called from the rear. One of the suits, he says, "brusquely" informed him, "The Ciprianis are out."

Without further ado, they locked the main entrance on Fifth Avenue, posted a guard at the small doorway into the Sherry-Netherland hotel, and began scraping the gilt-stenciled Harry Cipriani name off the windows. "Some of the staff was scared," says Pirina, adding that the intruders "looked like a type of tough guys."

The employees were rounded up, and a member of the Trusthouse Forte personnel department explained to them that since they were already on the company payroll, none of their jobs would be affected. They were also introduced to Tino Fontana, who, they were told, would be running the restaurant from then on. The suits instructed the receptionist to begin answering the telephone by saying "Tino Fontana." They also brought in a new American Express receipt imprinter without Harry Cipriani's name on the metal plate.

Meanwhile, Trusthouse Forte executives had informed Giuseppe Cipriani that his family would no longer be managing the restaurant. Stunned, Giuseppe alerted his sister Carmela, and then returned to the Sherry-Netherland. When Carmela arrived, the two tried to enter the restaurant but were physically barred from doing so. Following an argument, they departed.

By six o'clock on August 31, maître d' Pirina and the restaurant's manager, Nils Berg, had also left, taking with them two captains, one bartender, and two busboys. Thus ended an extraordinary incident—the first hostile takeover of a kitchen in the annals of cuisine.

HARRY (ARRIGO, IN ITALIAN) Cipriani sits at a corner table in his new restaurant, Bellini by Cipriani, sipping an espresso. It is mid-September, some two weeks after Trusthouse Forte evicted him from his *other* restaurant, Harry Cipriani, the smart, stylish place it had persuaded him to launch less than two years earlier in the Sherry-Netherland hotel. That moment of high drama has been the talk of the restaurant world ever since. Among the most fascinating of its many curious aspects is the fact that it seemed to catch the 55-year-old Cipriani so unawares. But it did, he insists, it did. "Nobody believes it, but this came as an absolutely complete surprise," he says. "Shocking."

The shock was to his pride. Harry Cipriani is a Venetian, after all, and the Venetians have their own fierce sense of honor. Equally important, he is, as owner of the legendary Harry's Bar in Venice, one of the most successful and respected restaurateurs in the Western World. But far from treating him with the respect that was his due, he says, Trusthouse Forte seemed intent upon causing insult and humiliation. "I was thrown out like I was a delinquent," he continues. "Like I was a bandit."

The Trusthouse Forte executives remember things somewhat differently. Ci-

PHOTOGRAPH BY DMITRI KASTERINE

Harry Cipriani presides over his popular new restaurant, Bellini by Cipriani.

NO RESPECT: *Trusthouse Forte seemed intent on causing him insult and humiliation, says Cipriani, one of the most successful restaurateurs in the Western World. "I was thrown out like I was a delinquent."*

priani, who wanted to go off on his own anyway, they say, was informed of the decision well ahead of time. He is now portraying himself as a martyr merely to generate publicity for Bellini and for Carpaccio, another new restaurant he is planning to open next month, on East 57th Street. "It made us look like evil demons," says Stuart Feiler, director of public relations for the U.S. arm of Trusthouse Forte. "But this was discussed several months in advance. It's theatrics. It wasn't an unhappy parting."

Rival restaurateurs, meanwhile, have been chortling over the whole mess.

"I thought it was really funny," says Alan Stillman, an owner of Smith & Wollensky. "I loved it."

"It was more funny than shocking," says Sirio Maccioni, owner of Le Cirque. "Cipriani was not a man out on the street."

"It's a case of two big boys not being able to sit down at a table and work things out," says Tony May, co-owner of Palio and other New York restaurants.

That may be partly true. But the conflict was also due to the tensions that inevitably occur when an entrepreneur joins forces with a large, bureaucratic corporation. It was then intensified by sharply divergent cultural attitudes—differences between the English and the Italian way of doing things—as well as by opposing philosophies as to the kind of dining experience a restaurant should offer. To understand what went wrong, however, it is necessary to understand why Trusthouse Forte sought out Harry Cipriani in the first place. And for that, one needs to know a little history.

IN 1929, HARRY PICKERING, A YOUNG American rake touring Europe with his aunt, was a regular customer at the bar of the Hotel Europa in Venice. One day, as legend has it, Pickering asked to borrow 10,000 lire from the Europa's bartender, Giuseppe Cipriani. He explained that he had been abandoned by his aunt and needed the money to get back to Boston. Cipriani obliged him, though he never expected to see the money again. Two years later, however, Pickering reappeared, flush once more. Out of gratitude, he put up the cash to enable Cipriani to start his own bar.

Named after Pickering, Harry's Bar opened in 1931 on the Calle Vallaresso, a few short steps from the Grand Canal. The place proved immediately popular with the sort of wealthy Americans who could afford to travel to Europe during the Depression. Pickering, who was to sell his interest in the bar to Cipriani after a couple of years, directed all of his expatriate friends there. Also, while the Continent had a surfeit of cafés and bistros, there were few, if any, real American-style bars where people could gather for the sole purpose of drinking cocktails—a practice most Europeans found abominable.

Throughout the thirties, Harry's Bar was frequented by everyone from Charlie Chaplin and Noël Coward to Georges Braque and the Duke and Duchess of Windsor. During World War II, the Fascists ransacked it, then closed it down and converted it into a mess hall for troops when Cipriani refused to display a sign forbidding Jews to dine there. "They said, 'That's a place where all the Jewish are and that's a place where all the anti-Fascists are,' " explains his son, Harry.

It was after the war that Harry's Bar achieved its literary apotheosis. In 1948, Ernest Hemingway wrote parts of *Across the River and Into the Trees* at Locanda Cipriani, a six-room inn that Giuseppe Cipriani had bought on the island of Torcello, a half-hour boat ride from Venice. Hemingway also spent a fair amount of time at Harry's, where he grew particularly fond of the Montgomery, a martini named after the colorful British field marshal that consists of fifteen parts gin to one part vermouth.

Giuseppe Cipriani is said to be one of the few people to appear as himself in Hemingway's fiction. "You find everything on earth at Harry's," the author wrote in *Across the River and Into the Trees.*

Harry Cipriani—he was named after the bar—has been working at the family establishment since he was nineteen. Before that, he had studied law, but his test scores indicated little promise in the field. "I didn't pass very brilliantly," he says. "My father said, 'You're never going to be a very good lawyer.' Two hours later, I was at the cash register at my father's bar."

Father and son ran the family business together for many years. Harry took over the actual management of Harry's Bar while Giuseppe concerned himself with the luxurious Hotel Cipriani, which he built in 1958 on the island of Giudecca. When Giuseppe died, in 1980, at the age of 80, his son assumed full control of the small Cipriani empire.

THERE IS A PHOTOGRAPH BY the door at Harry's Bar showing Hemingway and Giuseppe Cipriani wearing straw hats and dining alfresco. But, aside from Hemingway—whom he helped into bed when the author had had too many Montgomerys—Cipriani maintained a certain distance from most of his customers. "He never patted anyone on the back," his son says.

Harry Cipriani adopted the same approach. Invariably dressed in a double-breasted suit, he is a slight man who keeps his graying hair short. He has a large forehead, mildly protuberant eyes, and small hands that make precise movements. He speaks with a mellifluous Italian accent. "He's very old-world," says John Mariani, a food writer and regular patron of Harry's Bar. "He's never fawning; he never calls the clientele by their first names."

"Like my father, I have no friends, only customers," Cipriani says. "You get invitations all the time: 'Come to my home.' But I never go. You understand, they say that because they want to be nice, but they don't really mean it. I don't want to be involved in my customers' lives."

This patrician reserve notwithstanding, Cipriani can be funny and outspoken. Those aspects of his character, however, tend to be channeled into his writing. In addition to working at his restaurants from 8:30 in the morning until 11:30 most nights—with a couple of hours of rest in the afternoon—Cipriani for a long time produced a personal column for the Italian newspaper *Corriere Della Sera.* He has also written a novel, *Eloise and the Bellini,* which was published in Italy last year and which he is in the process of turning into a musical. "It's an erotic, humoristic, and surrealistic book," he says. "I think everything is funny. The more I get on in life, the funnier it gets."

If offended, however, Cipriani is capable of vengefulness. "He's very proud," says Tom Margittai, co-owner of the Four Seasons. "He's a Venetian. They have their own code of ethics." Because Bryan Miller, restaurant critic for the New York *Times,* had written an unkind review of Harry Cipriani, the restaurateur, who has publicly lambasted Italian critics on a number of occasions, took out an ad in the *Times* asking Miller not to review Bellini by Cipriani. And when Miller showed up to eat there in September, he was refused service. "That is Arrigo's style," says Tony May. "If he doesn't like you, he will let you know about it. His aggressiveness can be abrasive. But he can afford to do that because he has created an aura around his name that is difficult to fight."

AH YES, THE AURA. WHAT continues to draw people to Harry's Bar today is the same spirited mixture of idiosyncrasy and glamour that attracted Hemingway in the forties. "I can't think of any other watering hole in the world that has the presence of Harry's," says John Mariani.

It was this aura—this ineffable presence—that attracted Trusthouse Forte. The company is sort of the Howard Johnson's of Great Britain. It was started 53 years ago by Charles Forte, who built a chain of soda fountains in London. In 1970, he merged his company with the Trusthouses, a group of English inns. Today, Trusthouse Forte owns more than 800 hotels and motels worldwide, including the Travelodge chain.

In 1985, the company had acquired the contract to operate the small bar-restaurant in the southwest corner of the Sherry-Netherland. But it had always been a rather dark and undistinguished place, and Charles Forte wanted to create a more glamorous establishment.

In the spring of 1985, Harry Cipriani says, he received a call from Forte, whom he had known for years. "He said, 'Arrigo!'—he calls me Arrigo—'I want you to open a restaurant in New York for us.' "

Cipriani, who had been in New York only once, and then just for a couple of days, demurred. "In the first place, I already had a lot to do. Then I didn't know New York at all. I'm a very lazy person, mentally lazy."

But Forte persisted, eventually persuading Cipriani at least to inspect the site. Cipriani arrived in Manhattan on a beautiful June morning. The restaurant's location was quite impressive. Also, for all their differences in age and scale, New York reminded him of Venice. Both are surrounded by water. Both are cities where everybody walks. Both are collections of distinct neighborhoods. And New York today is the capital of international trade, as Venice was in its heyday during the Middle Ages.

After returning home that same day, Cipriani wrote Forte to say that he was inclined to accept the company's offer. "I can change my mind very easily," he says.

Forte quickly dispatched an architect to Venice to copy the tables, the chairs, the pale peach fabrics, and the Art Deco fixtures in Harry's. The idea was to recreate the bar's atmosphere rather than to produce an exact duplicate. And the atmosphere at Harry's is what it is because it began as a bar. The tables are short and small because they are cocktail tables, and they are crowded together the way tables tend to be in bars. Bright lights help customers see one another. And part of the kitchen is located in the dining room because the clatter creates a sense of liveliness and festivity.

FATHER AND SON: *Trusthouse Forte's Charles and Rocco Forte.*

Similar origins can be discerned in the food. Though people initially went to Harry's not to eat but to drink, they soon began asking for a little bite of something. So Giuseppe Cipriani started serving cheese sandwiches—and sandwiches remain a prominent feature of the lunch menu today.

"The food is everyday food," says Harry Cipriani. "It is not an event to come to my place. It's a regular thing, a routine, like going home. Harry's Bar does not have the best food in the world, but the best combination of food, service, and atmosphere." The New York restaurant, he hoped, would, too.

BEFORE IT OPENED, HOWEVER, the matter of Cipriani's compensation had to be settled. He had sent Charles Forte a letter saying he expected to receive a percentage of the restaurant's revenues. Forte wanted him to take a percentage of the profits. "Two weeks before it opened," Cipriani says, "they called me and they said, 'You are asking too much money.' I said, 'Well, that's okay. Then we don't do it.' " The matter was still unresolved when the restaurant made its debut.

Harry Cipriani was a success from the moment the first customers walked through its revolving door in November 1985. Because the Italian colony loved it, the place soon filled with European expatriates, much as Harry's Bar attracts Americans in Venice. On the heels of the Europeans came John Fairchild, whose flagship publication, *Women's Wear Daily,* gushed about the customers and the food. His biweekly *W* even ran a huge color photograph of the restaurant's hamburger.

Women's Wear made Harry Cipriani essential for the Mortimer's crowd. Socialites like Pat Buckley, Nan Kempner, and Annette Reed began to lunch there regularly. So did the men who dress them, like Bill Blass and Oscar de la Renta. Because of its location, it drew women who spend the morning shopping at Bergdorf's. It also attracted people from the media and entertainment companies located on Fifth Avenue and along 57th Street. Even corporate raider Ron Perelman became a habitué.

The critics were a little less enthusiastic. The food was overpriced, many of them thought, the service careless. It was too noisy, too packed. And those tables were so tiny, one couldn't fit one's knees beneath them. Bryan Miller of the *Times* rated it only "fair," while *New York*'s Gael Greene described it as "a nutritional excuse to crowd into what may be the least comfortable spot in town." Still, as Greene put it, "Harry's is hot."

There was no question about that. The restaurant, according to Cipriani, was feeding 350 people a day. In the first year it was open, he says, it had revenues of $7-million. "A successful restaurant that size could gross $3 million, a really successful one maybe $5 million," says Alan Stillman of Smith & Wollensky. "This was one of the most successful restaurants to open in the last couple of years."

Photograph by Tim Mercer/*Sunday Times.*

NOT AMUSED: *The Fortes were irritated by Cipriani's urge to branch out. After all, it was they who had invested more than $2 million in the restaurant, enabling its namesake to become the toast of New York.*

TWO MONTHS AFTER THE RESTAURANT opened, Cipriani and Trusthouse Forte still had not settled on the terms for a contract. In January, Cipriani called Charles Forte himself. "We made a deal in five minutes over the phone," he says. According to Cipriani, Forte agreed that for the first year he would pay Cipriani a fee of $400,000 plus 25 percent of the profits. At the end of that time, the arrangement would be re-evaluated. Trusthouse Forte would also pay all the bills, from groceries to salaries.

Cipriani maintains that Trusthouse Forte's real motive in operating the restaurant was to gain a foothold in the Sherry-Netherland that could lead to a contract to manage the entire hotel. Years earlier, the company had lost the management of the Pierre, and while it owned the Westbury and the Plaza Athénée, its executives hungered for an even greater presence in New York. "They are hotel people, not restaurant people," says Cipriani. "They took the lease to get a name to help them get the hotel."

While the 78-year-old Charles Forte is still chairman of his company, his son Rocco—a 42-year-old accountant—is the chief executive officer. And the crowds at Harry Cipriani gave Rocco Forte a new idea. "When they saw the success, they wanted to make other places all around in their hotels," says Cipriani. "It was discussed as a possibility," admits John Robbins, the London spokesman for Trusthouse Forte. (Rocco Forte declined to be interviewed, and Trusthouse Forte spokesmen refused to comment on many of the specifics of the relationship with Cipriani.)

Cipriani attempted to dissuade them. "I said, 'No, you can't do it.' " He explained that the reason Harry's Bar and Harry Cipriani were so successful was that either he, his son Giuseppe, or his longtime manager Gianni Zambon ("he's like a brother") was on the premises virtually all the time. Trusthouse Forte could open a string of Harry Cipriani restaurants in Los Angeles, Philadelphia, and Houston, but unless a real (or an honorary) Cipriani was running them, disaster would ensue. Because, as the saying goes, God is in the details. "You cannot make any replica of a place like this unless you are there," Cipriani says, gesturing at the stretched-fabric walls of Bellini. "This is what I tried to explain to Rocco Forte."

SINCE NOTHING SEEMS EASIER than imitating a success, others aside from the Fortes were encouraging Cipriani to launch new ventures. "In New York, every day they offer you something," he says, "a location over there, a location over here." With his restaurant turning away scores of people a day, Cipriani decided to open a second one to handle the overflow. Another New York restaurant, he figured, would not pose the supervision problems raised by the Fortes' proposal to create establishments elsewhere in the country, because he could easily oversee it himself.

In the fall of 1986, Cipriani began to look for a new place. One site that intrigued him was at Seventh Avenue and 51st Street, in the Grand Bay Hotel. It had nearly double the dining space of the Sherry-Netherland restaurant, together with a larger kitchen.

Cipriani says a contract had been drafted (but never signed) giving Trusthouse Forte the right of first refusal on any further ventures he might undertake. So when Rocco Forte—a tall, aggressive man with thick black hair and wire-rimmed glasses—flew to New York last November, Cipriani suggested that Forte and Barry Conrad, president of Trusthouse Forte's U.S. operations, look at the space at 777 Seventh Avenue.

According to Cipriani, the two executives inspected the site but returned unimpressed. They didn't like the location, he says, and decided that they had little chance of acquiring the management contract for the Grand Bay itself. "I waited until Rocco went to London. Then I called him and I said, 'Are you sure, Rocco, you don't want to do it?' He said no. To tell you the truth, I felt a slight change in attitude when he went to London from the attitude he had here."

Indeed, the Fortes were plainly irritated by Cipriani's urge to open a West Side branch. After all, it was they who had brought him to New York in the first place. It was they who had invested more than $2 million in the start-up of Harry Cipriani, thus enabling its namesake to become the toast of New York.

They were also unhappy about the generous terms they had granted to Cipriani. When Rocco Forte was in New York, he renegotiated their agreement. For the restaurant's second year, Cipriani would be paid a fee of only $22,000 a month—about two thirds of what he had received previously. In addition, he would receive 50 percent of the profits—when they materialized.

Despite the restaurant's staggering revenues, it was expensive to operate, and, according to Cipriani, profits had proved elusive. First of all, the restaurant was required to provide room service for the hotel, so he was forced to maintain a staff of up to fifteen exclusively for that purpose. But the Sherry-Netherland has only 40 operating rooms, which meant that calls for meal service were few and far between. "You don't get anything out of that," Cipriani says. Second, the restaurant was required to serve breakfast, another money-losing activity since the food is not as expensive and the patrons are fewer. Third, the hotel required the restaurant to be open seven days a week for the convenience of its guests, thereby adding a further burden to the payroll. All of these conditions, Cipriani says, made overhead painfully high.

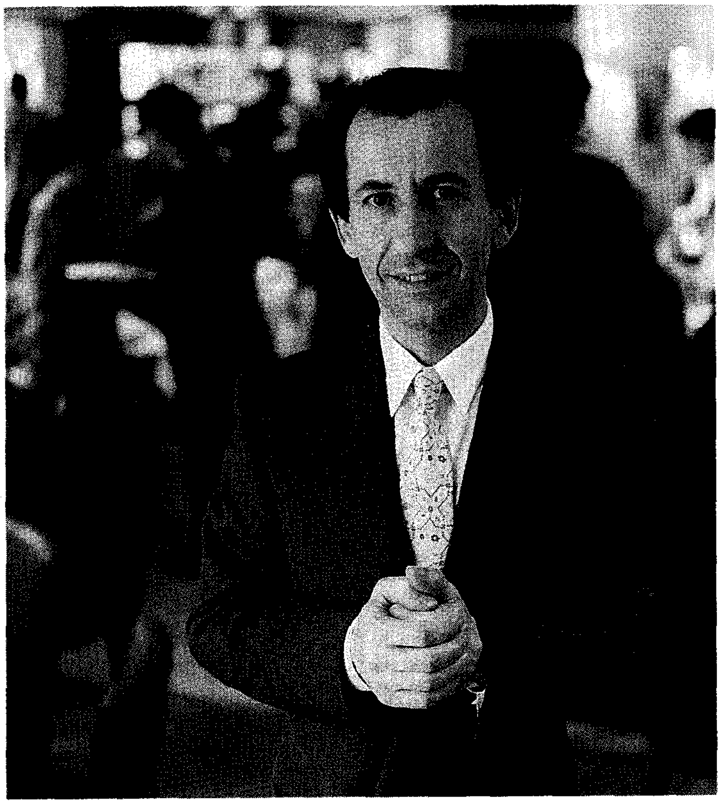
Trusthouse Forte also apparently believed that Cipriani was not managing the place as tightly as he might have. In December 1986, Cipriani says, a month after the first anniversary of the opening of Harry Cipriani, he received a call from Rocco Forte. "He said he wasn't happy about the non-profits of the Harry Cipriani operation. He said, 'If you're not going to make any profits, we may take it over ourselves.' I thought he was joking. He thought we were spending too much money and so on—that I cost too much money. I said, 'Okay. If you want to do it, you can do it.' "

THE ISSUE WAS STILL UNRESOLVED when Cipriani opened Bellini last June. He had hired Bruno Dussin, the former deputy maître d' of Le Cirque, as a manager. And he had avoided any partnerships by using only his own money.

Bellini had the same pastel colors, the same black-and-white heliographs of Venetian canals, and the same low tables as Harry Cipriani. It served the same Bellinis and the same carpaccio and had the same hair-raising prices. The fashionable flocked to it as they had to Harry Cipriani—creating the same hectic atmosphere—and the critics greeted it with the same ambivalence. Had Cipriani chosen to do so, he could have called it, in the oh-so-clever manner of some New York restaurants, Harry Cipriani Too.

The crowds at Bellini only exacerbated the irritation of the Trusthouse Forte exectives. Cipriani, who had gone on at such ngth about the importance—the necessi l—of his personal presence in his restau ants, was spending most of his time at Bel ni. In his stead at Harry Cipriani he had stalled his son, Giuseppe, who, while mart and charming, was still only 23. Harry had opened Bellini," says a Trust ouse Forte official. "How much time ould he spend there and at Harry's? How hin can you spread yourself?"

In addition, Trusthouse Forte execu ives now claim to have been a little, well, *lisappointed* in the food at Harry Cipri ni. Nothing was wrong with t, they hasten to say. It just vasn't special enough. "If ou talk to people who went o Harry Cipriani, they talk bout who they saw there, ot about the food," says ompany spokesman Stuart eiler. "The menu had been he same for the last couple f years. Other places had prung up that were not nuch different."


FAMILIAR FACE: *Bellini's manager Bruno Dussin, late of Le Cirque.*

For all these reasons, Trust ouse Forte felt, the relation hip with Cipriani simply vasn't working out. "It was ime for a change," says an of icial, who maintains that this decision evolved slowly, that Cipriani was informed about it in a series of meetings this past summer, and that he concurred.

Cipriani's own recollection varies considerably. His lawyer telephoned Rocco Forte two months before Bellini opened to tell him the name of the new restaurant. Forte was unresponsive. Cipriani then had little contact with him until July. That month, he called Forte at his country home in England to invite him to his son's wedding.

"His wife answered the telephone," Cipriani says. "She said, 'Oh, yes, he's coming, he's coming,' and then, 'Oh, well, no, I think he's gone out in the garden.' " Cipriani claims it only occurred to him two months later—after Trusthouse Forte had thrown him out—that Rocco Forte had been avoiding him that day. "He's not a very courageous man, this Rocco Forte. He doesn't tell people up front what he thinks."

TRUSTHOUSE FORTE EXECUTIVES insist that the melodrama surrounding the takeover has been ridiculously exaggerated. The action they took was, they say, the cleanest and least painful option available. As Feiler says, "You don't put a sign in the window of a restaurant saying you are going to change management in two weeks. That would be stupid."

Cipriani understands their point of view. "They thought that if they had told me about it beforehand, say, one month or two, I might have told all the customers and sent them to Bellini."

Still, Cipriani remains extremely bitter about the way the company treated him. "Twice in my life, I've had a gentleman's agreement with English people and I've always been let down," he says. He explains that his father opened the Hotel Cipriani with a $2-million loan from Lord Iveagh, the Guinness family patriarch. When Lord Iveagh died, the Ciprianis were forced to sell their stake in the hotel to his heirs, a development that left them feeling as betrayed as they would years later by the Trusthouse Forte maneuver. "I will never have a gentleman's agreement with English people again," Cipriani says.

What especially galled him, Cipriani maintains, was that none of the Trusthouse Forte executives even bothered to contact him personally. On August 31, Cipriani was at his home in Venice (it being a Monday, Harry's Bar was closed). He learned about their decision in a phone call from his daughter Carmela. All Trusthouse Forte did was send a telex to Harry's Bar, which, because it was closed, he did not receive until the following day. And he has not spoken to anyone at the company since. "Rocco didn't call me. Charles Forte didn't call."

Didn't he try to call them?

Cipriani sets down his espresso cup. "Absolutely not. Me? Call Rocco? I didn't call anyone. Why should I call? To beg them to stay?"

MUCH OF THE ORIGINAL Harry Cipriani staff is still at the restaurant, and one of the waiters who defected has returned to work for Tino Fontana, an established Milan restaurateur. While the décor remains the same, Fontana plans to remodel soon. He has already taken many of the small tables off the floor and replaced them with well-spaced larger ones. He has also brought in a new head chef and fancied up the menu, adding more exotic items, like smoked swordfish with melon balls, and green crespelle stuffed with salmon and zucchini in a dill sauce.

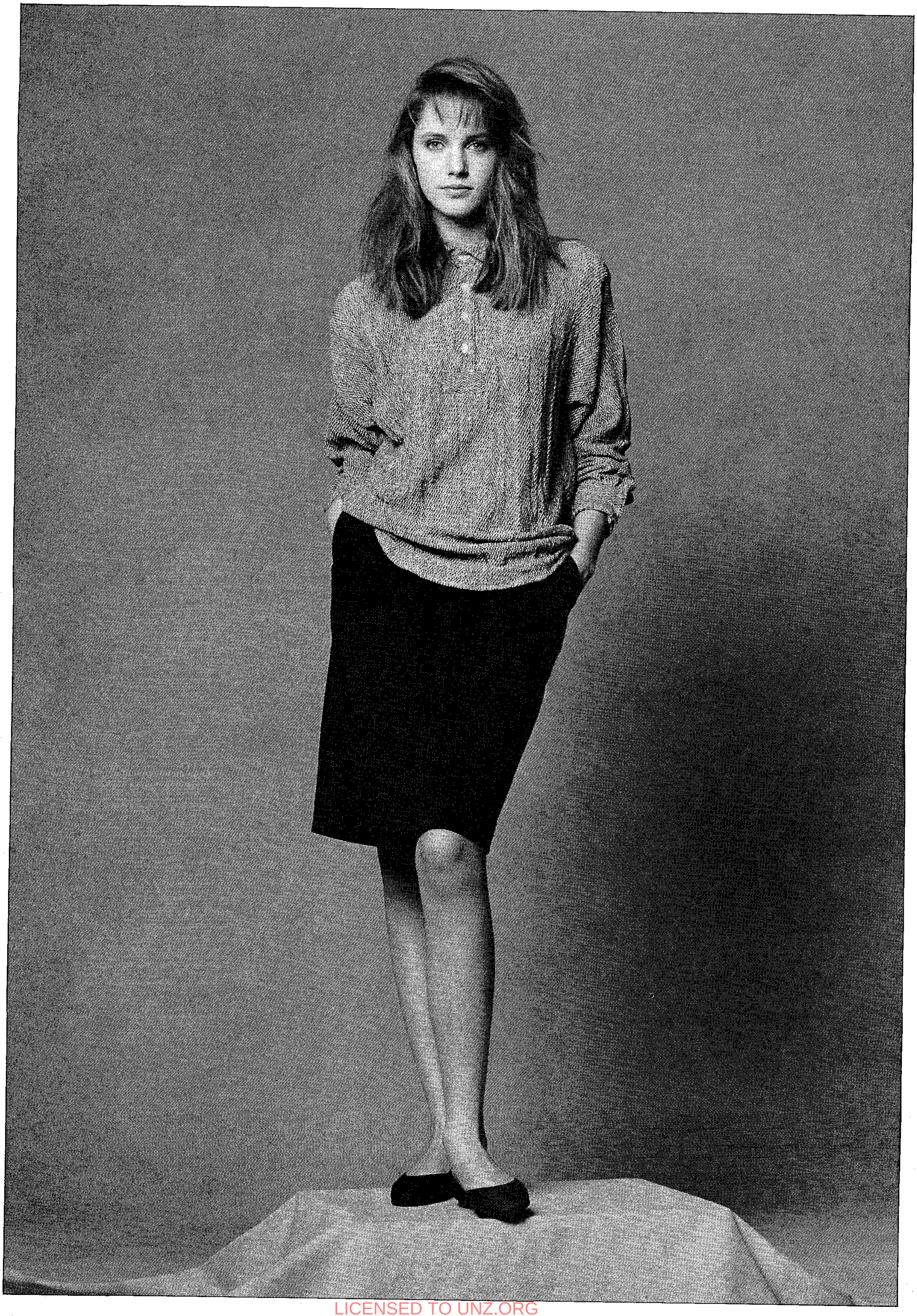
On a recent evening, the restaurant was exceedingly quiet, one might almost say moribund. But the Trusthouse Forte people insist that this is just fine with them. "We didn't want that crowded frenzy," claims Feiler. "We wanted more of a fine-dining concept."

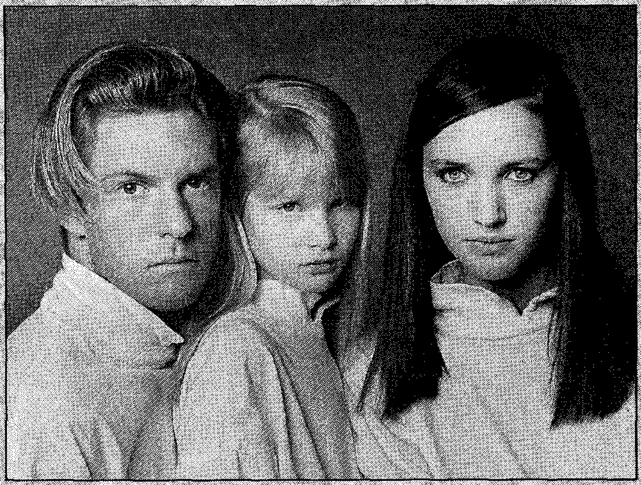
Across town, Mercedes limousines waited three-deep outside Bellini by Cipriani while inside, a throng of celebrati and Euro-trash—men in bow ties and shoulder-length hair, women with flickering eyes—packed the tables. Handsome Italian waiters glided through the hullabaloo, while manager Bruno Dussin placated a clot of customers in the vestibule.

Cipriani himself was there, of course, impeccable in a double-breasted gray suit and lemon-yellow tie. He claims to be seating upwards of 500 people a day at Bellini. Furthermore, he says, his son, Giuseppe, has put together a group of investors who have made a bid for the Sherry-Netherland. "I'm not particularly anxious to get the Sherry-Netherland," he says. "I have my own place. I'm very busy. Lots of customers. But if we get it, fine. Anything that happens in life is for the better."

It is easy to understand why Cipriani sounds pleased. Bellini is a huge success, and in his case, success may be the best revenge. ▬

Photograph by Dmitri Kasterine.





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We make natural fiber sportswear
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A long time.
And what you keep over time
says less about where you're from,
more about where you're going,
but everything about who you are.

CP SHADES

CHANGE OF LIFE

FOR SOME WOMEN, HYSTERECTOMY HAS PROFOUND CONSEQUENCES

BY PAULA DRANOV

On February 14, 1984, a Supreme Court jury in the Bronx awarded Ann Morris*, a 54-year-old city administrative assistant, $1,490,500 in her medical-malpractice suit against the surgeon who had performed a hysterectomy on her seven years earlier.

Mrs. Morris had consulted the doctor about abdominal pain and irregular vaginal bleeding. In her suit, she claimed that he told her she was suffering from a malignant tumor that required immediate surgery, and that he intended to perform a dilatation and curettage (D&C) to confirm his diagnosis. Instead, he performed a total abdominal hysterectomy, removing the uterus, cervix, ovaries, and Fallopian tubes. There was no malignancy—only a fibroid tumor of the uterus, a benign growth found in 20 percent of all women.

The jury didn't find actual medical negligence—operative complications or surgical bungling. Its verdict was based on the fact that her surgeon had failed to obtain Mrs. Morris's informed consent to the extensive surgery he performed. Ordinarily, that omission alone wouldn't explain the unprecedented size of the financial award. The money was a measure of the jury's sympathy for Mrs. Morris and the health problems that have plagued her since her surgery.

The evening after the operation, she maintained, she noticed some weakness on her right side and a sharp pain in her spine. As time went on, the weakness grew more pronounced and she couldn't move her right arm and hand normally. Her disability became so severe that she was unable to return to work. She also suffered depression, anxiety, headaches, visual disturbances, insomnia, chronic weakness and fatigue, and numbness. She developed dark lesions on her arms, chest, and shoulders and, in the words of one doctor she consulted, had "reduced ability to feel emotions of any type, especially those associated with intimacy, tenderness, and sexuality."

Mrs. Morris is not the first woman to complain that a hysterectomy has robbed her of her health, ruined her sex life, and upset her emotional equilibrium, but she may be the first to have made her case so convincingly in court. (The surgeon appealed, and the case was eventually settled, with Mrs. Morris accepting a reduced amount—$500,000.)

Lois Lamont*, the mother of four teenagers, is one of thousands of patients who report devastating changes in their lives after undergoing this operation. Three doctors told her she needed a hysterectomy because she had large fibroid tumors.

"Before the surgery," she recalls, "my doctor gave me a little orange book of cartoons that were supposed to debunk the myths about hysterectomy, a bunch of old wives' tales I had never heard: the "myth" that hysterectomy makes you feel less feminine, for instance, or ruins your sex life, or impairs your memory. And you know something? They're all true!"

Although she returned to work three months after the operation, she was too tired to do anything else. "I didn't cook. I didn't shop," she says. "We lived on pizza and other carryout food." She has no interest in sex, and no doctor has been able to explain or treat the urinary problems she's been contending with since the surgery.

At first, Mrs. Lamont went from one specialist to another looking for help, but

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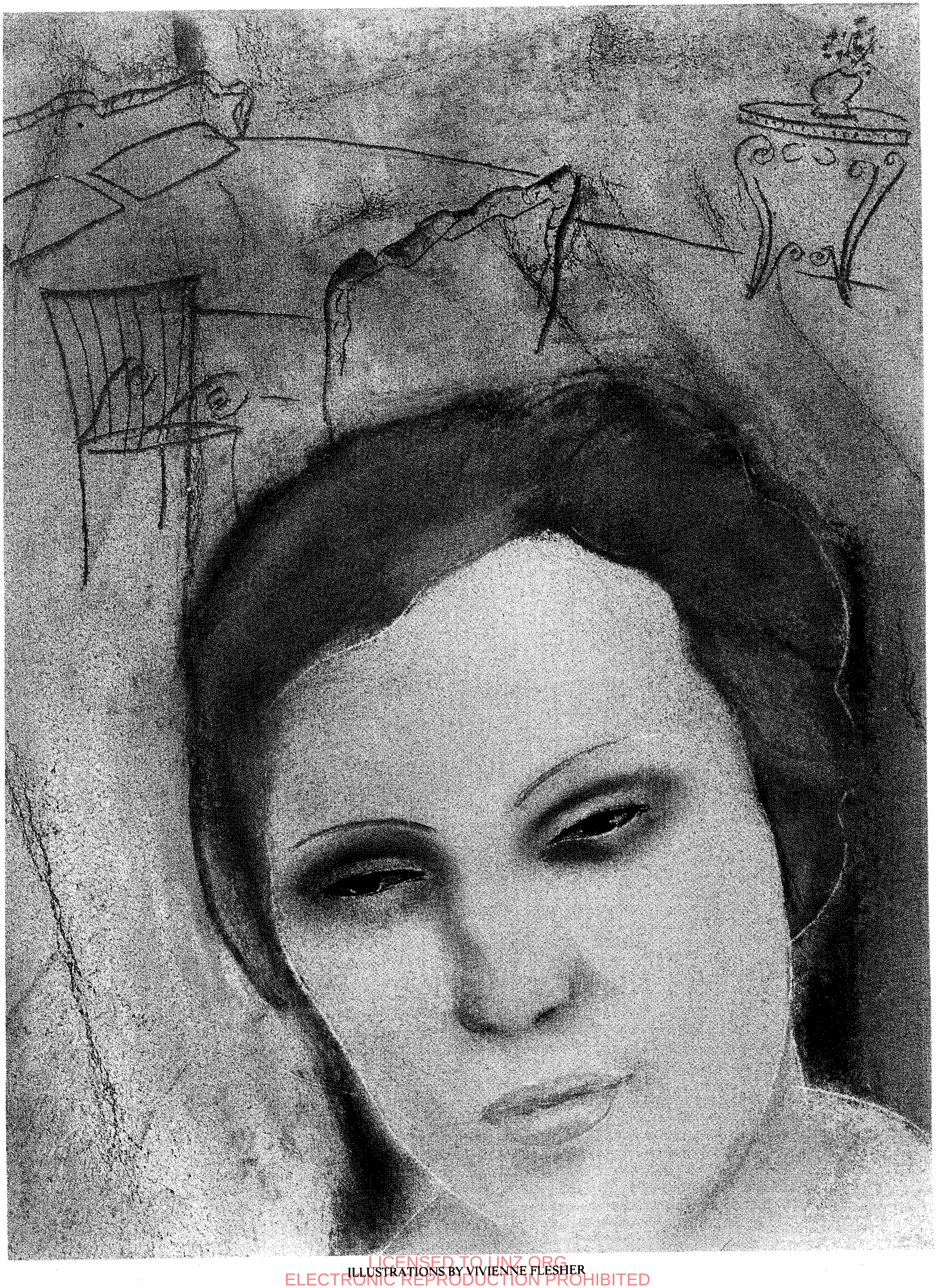
**Names marked with an asterisk have been changed.*



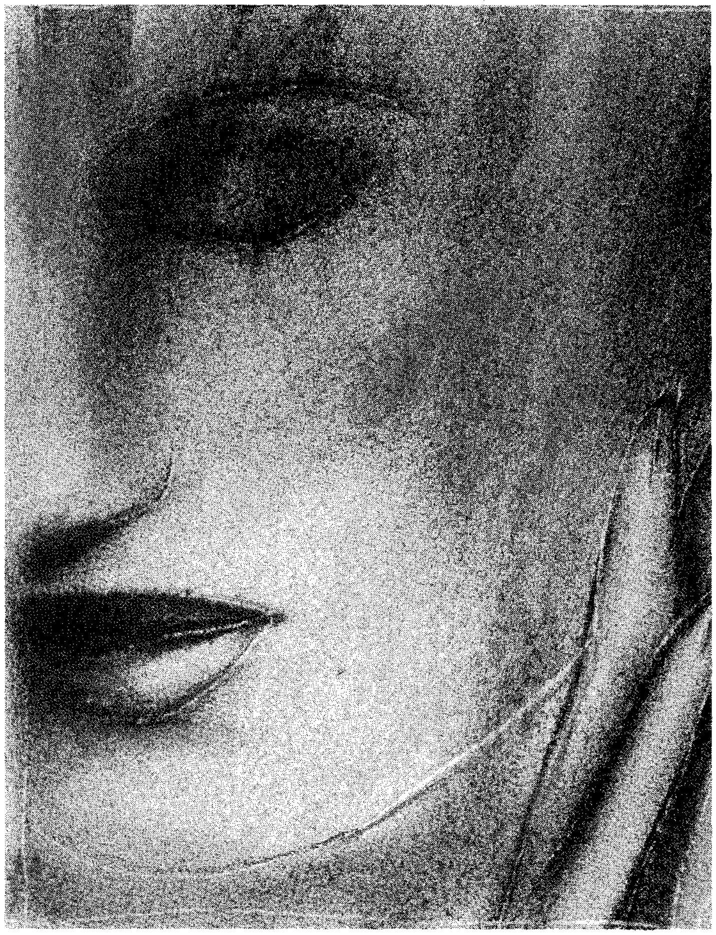
ILLUSTRATIONS BY VIVIENNE FLESHER

AFTERSHOCK: *"Before the surgery," one patient recalls, "my docto gave me a book that was supposed to debunk the myths about hysterectomy. You know something? Those 'old wives' tales' are true!"*

eventually she gave up: "They mark you off as a nut case when you tell them all the doctors you've seen."

Marjorie Gordon* has a similar story. In October 1983, she consulted her gynecologist about urinary incontinence. A sonogram showed a fibroid uterus pressing on her bladder. The doctor didn't recommend surgery, but, Mrs. Gordon says, "the thought of something leaning on my bladder made me crazy." She sought a second opinion; this doctor suggested a hysterectomy.

"He told my husband, 'You'll have a new wife, a better wife, a new life,' " she says. "That's for sure. He took out my ovaries as well as my uterus and put me on estrogen, but I had to stop taking it when I developed phlebitis. My vagina has atrophied so much that sex is intolerably painful. I've also been having trouble with my legs. I can't walk up a flight of stairs without holding on. I've lost three quarters of an inch in height since the surgery. When I had the operation, I was 45, and before the operation, I looked young for my age. Now I look at least ten years older. The doctor never told me about any of the aftereffects, and when I complained about them, he said I ought to be on antidepressants and suggested sex therapy."



SEEING GRAY: *Depression is a common aftereffect of hysterectomy.*

EVERY YEAR, 650,000 to 670,000 American women undergo "routine" surgery for the removal of a troublesome uterus. Indeed, this procedure is so routine that in this country, 37 women out of 100 can expect to undergo it before they reach 65. The majority of these patients are relatively young—between 15 and 44.

In most cases, surgery and recuperation follow an uneventful course. But for many women, hysterectomy represents far more than the loss of the uterus and their capacity for childbearing: It profoundly alters their sense of physical and emotional well-being and diminishes or extinguishes sexual feelings. It also can instill a lifelong bitterness toward doctors, who often fail to inform patients of hysterectomy's inevitable consequences and, for the most part, refuse to acknowledge that the procedure can have effects that linger after the surgical wound has healed.

There's no denying that hysterectomy can pose a serious threat to a woman's health. The surgery alone carries a significant risk. Up to half of all patients will develop some kind of surgical complication; the most common are fever and hemorrhage. One in every 1,000 patients dies.

Even when there are no surgical complications, as many as one third of all patients face a difficult period of adjustment. When the ovaries are removed—and they are removed in about 40 percent of the cases—a pre-menopausal woman will develop the symptoms of menopause: hot flashes and vaginal dryness. The risk of osteoporosis skyrockets, since the ovaries supply the female hormone estrogen, which protects against bone deterioration. The younger she is, the more physically traumatic this abrupt change of life can be. (Doctors rarely use the medically correct term—castration—when they recommend removing a woman's ovaries.) The estrogen deprivation can also result in depression—a common aftereffect of hysterectomy even when the ovaries are left intact.

Other frequent complaints following hysterectomy—among them, fatigue, insomnia, urinary problems, joint pain, headaches, and dizziness—have been noted in the literature but haven't generated much medical interest. As for the sexual repercussions, study after study has reported that, on average, more than one third of patients complain of diminished desire or an inability to have orgasms following hysterectomy, yet doctors continue to insist that the surgery can have no such effect.

Another disturbing consequence that has been recognized, but not explained, is an increased risk of heart disease (page 74). Equally troubling is the fact that hysterectomies are performed at a far higher rate in the United States than they are in other nations. That raises questions about whether so much surgery is really necessary, as well as nagging doubts about the motives of the doctors who are performing it.

IT *IS* A POSITIVE SIGN THAT 81,000 fewer women underwent hysterectomies in 1986 than in 1975, the all-time peak year, when 725,000 were performed. Part of the decline reflects more rigorous peer review in hospitals; part is attributable to a decade of long-overdue consumerism on the part of patients.

Despite the improvement, charges that many hysterectomies are unnecessary have yet to be convincingly refuted. The charges stem from a marked—and inexplicable—difference in the incidence of surgery from one part of the country to another; it is highest in the South, lowest in the Northeast. No one has ever offered a medically credible explanation or the geographical variations. But since here is no evidence that Southerners have more uterine disorders than women n the Northeast do, the higher incidence of surgery undoubtedly has more to do with doctors than with disease.

In its most recent report on hysterectomy, the Committee on Gynecologic Practice of the American College of Obstetrics and Gynecology (ACOG) attributed the regional disparities to "differences in the training of physicians, the style of medical practice and the availability of gynecologists and hospital beds per capita." The same explanation most likely accounts for the rate of hysterectomy in Great Britain, which is about half the rate in the U.S.

One study of surgical practices in Maine revealed substantial differences in the rate of hysterectomy from community to community. The authors—one a physician, the other a biostatistician—concluded that the disparity was due to "differences in medical style" from town to town: In some places, they reported, "surgeons appear to be enthusiastic about hysterectomy," while in others, "they appear to be skeptical of its value." Other studies point ominously to a financial motive on the part of physicians, showing that hysterectomies are performed less often under prepaid health plans than when doctors are compensated directly for the surgery.

Some doctors consider the uterus nothing better than a nuisance. In 1969, Dr. Ralph C. Wright, a Connecticut gynecologist, proposed in *Obstetrics & Gynecology* that the uterus be removed in *every* woman past childbearing age. "After the last planned pregnancy [it] becomes a useless, bleeding, symptom-producing, potential cancer-bearing organ," he argued. Hysterectomy not only would save some women from cancer, Wright maintained, but would eliminate the annoyance of menstruation, the need for contraception, and the expense of an annual Pap smear. At no point in his proposal did he discuss the risks inherent in submitting the entire adult female population to major surgery. Two years later, his proposal was debated—and its defenders were applauded—at an ACOG meeting. "Many surgeons give the 'useless uterus syndrome' as a proper indication for hysterectomy," charges Manhattan gynecologist Don Sloan. It's hardly surprising, he says, that patients confronted by that kind of medical thinking feel outraged.

As things now stand, you're more likely to end up with a hysterectomy if you're black. You're *most* likely to find yourself without a uterus someday if you're a doctor's wife—a statistic that no doubt reflects continued medical bias toward the surgery: When in doubt, take it out.

ABOUT 11 PERCENT OF ALL hysterectomies are performed to eliminate cancerous growths; clearly, these operations are necessary. A woman may be bleeding continually or in terrible pain, but aside from cancer and the rare obstetric hemorrhage, no other conditions for which hysterectomies are performed are immediately life-threatening, and some will never seriously jeopardize a woman's physical health.

Women with fibroid tumors—benign growths that rarely cause symptoms—make up the largest category of hysterectomy patients. Hysterectomies are also performed in response to persistent bleeding that can't otherwise be controlled or to remove a prolapsed uterus (one that has lost muscular support and has prolapsed—sagged—into the vagina). When all else fails, the procedure may be recommended to put an end to the rampant infections resulting from severe pelvic inflammatory disease or as a last-ditch (but not always successful) effort to eliminate endometriosis that is causing unbearable pain.

Hysterectomy does, without a doubt, provide welcome relief to many women who have had severe problems with their reproductive system. "I was very happy to get rid of it all," says Carole Wexler, a business-forms consultant in her forties who had the operation four years ago. "I'd had endometriosis before it was written about; one ovary was removed when I was twenty; I had pre- and post-menstrual problems. Then I got large fibroids that caused a lot of discomfort and pressure. If I sneezed or laughed, I would urinate." After her total hysterectomy, she had no negative aftereffects. Indeed, she says, she has more energy than she did before the operation, and points out that "feeling the way I did before the hysterectomy, I could never have gotten through what I was faced with immediately afterward—my father died, my mother developed cancer—in such good shape emotionally and physically."

Even when the indications for surgery seem clear-cut, though, doctors often can't agree on whether a particular woman needs a hysterectomy. "Substantial disagreement persists," confirms the ACOG committee, "over the appropriate indications for hysterectomy as compared with those for conservative surgery or alternative therapy." What's more, it's not always easy to prove after the fact whether a hysterectomy was necessary. Studies have shown an absence of disease in 13 to 30 percent of the uteri that have been removed. Of course, disease is not always the reason for surgery (for instance, disease is not the reason for removing a prolapsed uterus), and disease is rarely found in a uterus removed because of bleeding. Therefore, a disease-free uterus does not mean that hysterectomy was unwarranted.

Does a woman with fibroids need a hysterectomy? The current consensus is that they should be left alone unless they prove troublesome (for example, cause bleeding or pain, or grow big enough to exert uncomfortable and potentially dangerous pressure on the bladder). But the gynecological rule holds that when a fibroid gets big enough to enlarge the uterus to the size of a twelve-week pregnancy, a hysterectomy can be justified, because the larger the uterus, the more difficult and dangerous the surgery.

But even at this stage, the surgeon's decision is a judgment call. Some doctors argue that the prudent tack is to wait, hoping the fibroids won't continue to grow and surgery can be avoided. Since fibroids begin to shrink at menopause, the twelve-week rule needn't be automatically applied. The ACOG committee again: "Rigid size criteria (e.g., twelve weeks' size) must be scrutinized carefully," especially when menopause is near.

There's another "but" that can pose a frightening dilemma for women in their forties whose fibroids are growing rapidly. "In your forties," says Gideon G. Panter, associate clinical professor of gynecology at Cornell Medical College, "you usually can afford to wait until menopause, when fibroids will shrink. But if the fibroids are rapidly growing, one of 100 of the tumors in women in this age group will be a sarcoma, a disease so horrible that only 5 percent of patients survive more than two years." (One gynecology textbook puts the incidence of sarcoma among women of all ages who have fibroids at between "less than one percent" and 4 percent.) That means that in 99 cases out of 100, a woman with rapidly growing fibroids doesn't need the hysterectomy, but many doctors routinely recommend surgery for all of these patients. It takes great strength of character to withstand pressure from a doctor who suggests that by not immediately opting for surgery, a woman is gambling with her life. With careful questioning, the patient may elicit the information that, though she's taking a gamble, the odds are overwhelmingly in her favor.

IF YOU DOUBT THAT THE AFTEREFfects of hysterectomy can blight a woman's life, "spend a day answering my phone," challenges Nora Coffey, founder of the HERS (Hysterectomy Educational Resources and Services) Foundation, a Philadelphia-based counseling and support group. Coffey had a hysterectomy in 1978. Since

PROOF: *Nora Coffey was relieved to find that everything she had experienced was documented in medical journals. Then came anger at her doctor for not warning her about what could happen.*

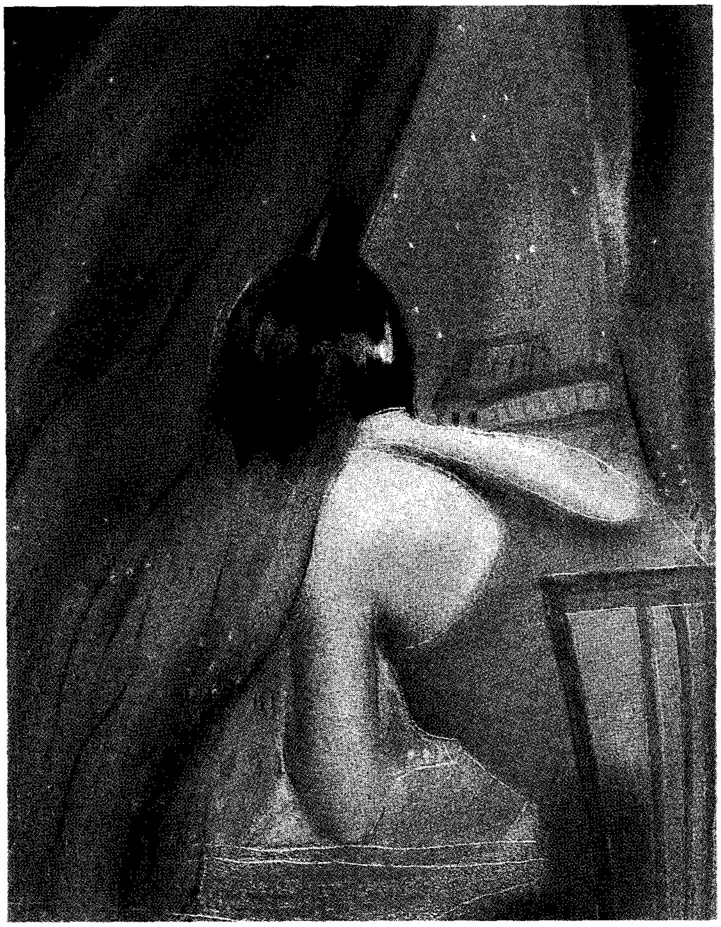
then, she has counseled 18,000 women.

Coffey says she was completely unprepared for the side effects of her surgery. She developed such severe pain in her bones and joints that she had to wear leg braces for months. Her libido disappeared. She was depressed. She couldn't sleep. She was so tired that she couldn't care for her children; she was too weak to turn the pages of a book.

Eventually, she found the strength to spend a day at the library at the University of Pennsylvania medical school. "Everything I had experienced was documented in medical journals," she recalls. At first, she was relieved to find that she wasn't alone—or crazy. Then came anger at her doctor for not warning her about what could happen, as well as a determination to find out how many other women were affected. "I designed a research project," she says. She placed ads in three magazines asking readers to write in for the 43-page questionnaire she had drawn up. Despite the questionnaire's daunting length, the return rate was phenomenal: 425 of the 600 she sent out were returned, many of them with pages of handwritten comments. This hysterectomy guru of the women's-health movement is now more convinced than ever that the surgery has long-lasting repercussions.

Today, whenever the media mention HERS, Coffey is inundated with letters and telephone calls—hundreds per week. To inform more women about the consequences of hysterectomy, HERS holds a daylong conference every year. This year's will take place on Saturday, October 17, from 8:30 A.M. to 5 P.M. at Halloran House, 525 Lexington Avenue, at 48th Street ($25; call 215-667-7757 to register). A professor of obstetrics and gynecology will outline the treatment options available to patients with pelvic disorders, there will be a film on post-hysterectomy syndrome, a rehabilitation counselor will discuss sex after hysterectomy, and a lawyer will discuss the factors that constitute medical malpractice.

THE MOST WIDELY QUOTED medical study of hysterectomy was published in 1974 in the British medical journal *The Lancet.* It described a "post hysterectomy syndrome" consisting of depression, hot flashes, urinary symptoms, and extreme postoperative tiredness; one or more of these symptoms was found in 70 percent of the patients studied. "All of these symptoms occurred much less often than in women who had had operations other than hysterectomy," wrote the author, D. H. Richards of Headington, Oxford.



LOSS: *The surgery leaves some women with diminished sexual desire.*

Study after study has confirmed the incidence of post-hysterectomy depression, although the rates reported vary considerably. Women are less likely to become depressed if the surgery relieves painful or dangerous symptoms, if their marriages are stable, and if they have no history of depression. However, Fredi Kronenberg, a research scientist studying menopause at Columbia University College of Physicians and Surgeons, notes that diminishing estrogen levels at menopause can be associated with depression and this effect may be magnified when menopause arrives surgically rather than naturally, especially when the woman is young. Estrogen-replacement therapy can often provide relief.

When a woman experienced depression after hysterectomy even though the ovaries were left in place doctors traditionally attributed her problem to pre-existing depression, to her blighted hopes for children (if she's childless), or to a misguided belief in old wives' tales that hysterectomy robs a woman of her femininity. But there's good evidence that here, too, estrogen deprivation is to blame. A number of studies have found signs of ovarian failure (probably due to the diminished blood supply to the ovaries as a result of surgery) in up to 50 percent of women whose ovaries have been left intact.

In addition to depression, symptoms of ovarian failure include many of the complaints Nora Coffey hears so much about: vertigo, sleeplessness, nervousness, irritability, anxiety, heart palpitations, headaches, aching joints, bones, or muscles, weight gain, vaginal dryness, diminished physical strength, difficult or painful sexual intercourse, hair loss, hot flashes, and a variety of skin problems. The rate at which these symptoms occur varies; a 1986 West German study found that they ranged from 8.5 percent for aching bones to 44.5 percent for irritability. The symptoms most frequently reported were weight gain (37.8 percent), nervousness (43.9 percent), hot flashes (38.4 percent), and outbreaks of sweat (41.5 percent).

According to one prestigious study, the risk of heart disease rises among premenopausal women even when the ovaries are *not* removed. The Framingham Heart Study, sponsored by the National Institutes of Health, found that the risk tripled among hysterectomized women whose ovaries were not removed. The theories advanced to explain this surprising finding are: (1) the operation itself may cause physiological or psychological stress that elevates women's risk of heart disease and/or (2) the uterus may play an unrecognized hormonal role in protecting women from heart disease.

Another noteworthy study, however, did not confirm the Framingham findings about pre-menopausal women whose ovaries were left intact; it found a rise in heart-disease risk only when the ovaries had been removed and estrogen-replacement therapy was not provided. This newly published study, conducted by the Harvard Medical School, followed 121,700 women for six years. The researchers concluded that the incidence of heart disease doesn't increase after natural menopause, but it does rise significantly when the ovaries are surgically removed, "probably because of the loss of . . . estrogens."

All that seems clear is that, somehow, removing the uterus and/or ovaries exposes women to a level of risk they wouldn't otherwise encounter.

AND THEN THERE'S SEX. A century ago, medical thinking held that hysterectomy could do wonders to curb a woman's sex drive. It was the treatment of choice for such "perversions" as masturbation and promiscuity.

Things have changed. Today, doctors insist that the ovaries and/or uterus have nothing to do with female sexual desire or response. It's a curious attitude, in view of the fourteen studies of changes in sexual response following hysterectomy that have been published in major medical journals since 1944, all but one of which found some evidence of diminished desire or lessened—or lack of—orgasm. On the average, more than one third of all women questioned reported a change for the worse in sexual feelings.

Julia Sukenik, a rehabilitation counselor whose libido disappeared following her hysterectomy, studied the medical literature on the sexual effects of this operation after doctors told her the problem was "all in my head." Her work eventually was incorporated into a 1981 *American Journal of Obstetrics & Gynecology* review of the issue by Manhattan sex therapist Shirley Zussman and her late husband, gynecologist Leon Zussman. Sukenik believes that the incidence of diminished sexual response may occur in even more than one third of hysterectomy patients. "Many of the researchers did not specifically exclude women who had poor or absent libido *before* surgery—an important difference, because if these women had been excluded, the percentage of patients who showed loss would be higher," she explains. As it is, the number of women who reported an improved sexual response or "no change" includes those whose libido was weak or nonexistent in the first place.

Women who complain about decreased sexual response following hysterectomy usually are told that there's no physiological reason for the problem. But, Shirley Zussman points out, "it's not so long ago that doctors believed that 90 percent of male impotence was psychological," she notes. "Now we know that up to half has a physical basis."

In their 1981 paper, the Zussmans and their co-authors argued that much has been learned about female sexual response since the dark days of the 1950s. For instance, in 1966 Masters and Johnson observed that orgasmic contractions in the outer third of the vagina are accompanied by rhythmic contraction of the uterus. Other researchers have found that an internally induced orgasm occurs when the penis presses hard and repetitively against the cervix, causing movement of the uterus and its supports. If a woman is accustomed to a clitoral orgasm, Dr. Zussman speculated, hysterectomy might not affect her sexual response significantly, if at all. But women who experienced internal orgasms might notice a difference. A new study from Finland designed to evaluate differences between total (taking it all out) and subtotal (leaving the cervix) hysterectomy lends support to the notion that the cervix, if not the uterus, plays a significant role in orgasm. The researchers found that orgasms are significantly reduced after total hysterectomy.

Dr. Celso-Ramon Garcia, director of infertility surgery at the Hospital of the University of Pennsylvania, agrees that hysterectomy can result in some sexual loss, but he's not sure how much. In some cases, he says, pain caused by poor surgery or the shortening of the vagina that results from hysterectomy is the problem. Loss of libido or sexual response in women whose ovaries have been retained may result from compromised blood flow from the ovaries caused by the surgery. This may prove sexually disruptive, because in addition to estrogen, the ovaries secrete up to half of a woman's supply of androgen, the male hormone that is responsible for libido in both sexes. If the ovaries have been removed, Dr. Garcia suggests, some loss of sexual response and/or libido is inevitable. He cites a recent study that documents a "large loss of sexual motivation (arousal, fantasy life, and desire)" in 46-year-old women whose ovaries had been removed.

FULL DISCLOSURE: THE CALIFORNIA INFORMED-CONSENT LAW

TWO WEEKS AGO, AFTER VIGOROUS lobbying by Los Angeles gynecologist Vicki Hufnagel, the California legislature enacted one of the nation's first informed-consent laws designed specifically to protect prospective hysterectomy patients. Already signed into law by Governor George Deukmejian, the measure requires California surgeons to inform their patients of any discomforts or risks that "may accompany or follow" hysterectomy, as well as "any known available and appropriate alternatives." The new law will "re-educate patients and doctors on the issues surrounding hysterectomy," says Dr. Hufnagel. Other states, she hopes, will soon pass similar legislation.

The law allows doctors a great deal of discretion in enumerating the "risks and discomforts" of hysterectomy, and doctors will have considerable leeway in determining what alternatives are "appropriate." But Dr. Hufnagel expects it to put an end to such blatant abuses as doctors' not telling women whether their ovaries will be removed during surgery.

Doctors as well as patients will be protected by the new law, she contends. By following the new rules, doctors should be able to deflect malpractice charges from patients who claim not to have been informed about the repercussions of hysterectomy. Similarly, she says, patients who can demonstrate that a doctor failed to mention a risk documented in medical literature will have a very strong case under the new law.

r. Hufnagel views her legislative victory as even more significant than the statutes on which it was modeled—laws requiring doctors to inform breast-cancer patients of their surgical alternatives (lumpectomy versus mastectomy). "Hysterectomy is even more entrenched than mastectomy," she argues, "and doctors have been telling women that nothing will happen to them as a result of this surgery." —P.D.

OPTIONS: *Hysterectomy remains a lifesaving tool and a way to end intractable infection or pain. But there* are *alternative treatments for less severe problems, and patients would be wise to consider them.*

FOR ALL ITS PRE-EMINENCE AS A solution to female problems, hysterectomy is not necessarily an either/or proposition. While it remains a lifesaving tool or a way to end otherwise intractable infection or pain, alternatives are available for less severe problems.

☐ *Fibroids:* Nothing need be done about small, asymptomatic fibroids. If they're large and you're near menopause, you can opt to wait them out. If fibroids are big or are causing problems, there is a surgical alternative. Myomectomy, the removal of the fibroids with the uterus left intact, can almost always be substituted. This procedure is not new, but it is usually reserved for young women who haven't completed their families.

Because many small blood vessels are involved, myomectomy is technically more demanding than hysterectomy, and the risk of complications is slightly greater. And myomectomy is not necessarily the final solution to fibroids. There's always a chance that a new crop will develop—although they may not become large enough to require further surgery. Another potential problem: Women who do grow more fibroids may not be able to take estrogen after menopause for the prevention of hot flashes, vaginal dryness, and, most important, osteoporosis. Since fibroids can grow in the presence of estrogen, a woman ultimately may have to choose between her bones and her uterus.

☐ *Abnormal bleeding:* One such condition, usually described as dysfunctional uterine bleeding (DUB), is diagnosed when bleeding isn't caused by a tumor, inflammation, or pregnancy. It typically occurs as menopause approaches, and is treated initially with a D&C or the hormone progesterone. Hysterectomy is considered appropriate when nothing else works. Today, however, a new type of laser surgery can be substituted. The procedure destroys the lining of the uterus without damaging surrounding healthy tissues (it generally, however, causes sterility). No incision is required, and the uterus remains intact. The procedure can be done on an outpatient basis, unlike hysterectomy, which requires a week to ten days in the hospital followed by four to six weeks' recuperation at home. Gynecologist Jennie Ann Freiman began performing the laser surgery at Lenox Hill Hospital in July; she is the only New York City gynecologist currently performing the procedure.

☐ *Prolapsed uterus:* Nothing need be done about a prolapsed uterus that is causing no problems. If it *is* causing problems, it can, as an alternative to hysterectomy, be surgically resuspended in its normal anatomical position, but this procedure is usually offered only to women who want more children—again on the grounds that (1) if you're through with childbearing, you have no need for a uterus and (2) the related vaginal repair is more effective and more permanent when the uterus is removed. A nonsurgical alternative: a vaginal pessary to hold everything in place. However, this can interfere with intercourse and cause an irritating and smelly discharge.

☐ *Cancer prevention:* There are five types of atypical cell changes that can take place in the endometrium, the lining of the uterus. Depending on the doctor, any or all of these changes may be described as pre-cancerous conditions and presented as an indication for hysterectomy. They are found on endometrial biopsy, a procedure used to investigate abnormal bleeding, which can be a sign of endometrial cancer.

The least serious changes lead to cancer in less than 2 percent of all cases, and even then only eight to twelve years after initial diagnosis. As for the most severe changes, 85 percent can be successfully treated with a D&C or hormone therapy. Endometrial cancer "does not just sneak up one day and bite you," explains Dr. Penny Wise Budoff in her book *No More Hot Flashes.* "There are a great many opportunities to detect, analyze, and treat 'precancerous' conditions." It's vital to learn *exactly* what degree of change has occurred and what alternatives to hysterectomy apply.

THE PREVAILING MEDICAL ATtitude toward aging ovaries is "Who needs them?" Most surgeons routinely remove the ovaries of all women over 40 who are undergoing hysterectomy. The justification for this common practice is prevention of ovarian cancer, a malignancy that is particularly deadly because it can't be diagnosed until it is well advanced.

Dr. Garcia has been campaigning against the routine removal of healthy ovaries, regardless of a woman's age. He notes that the incidence of ovarian cancer among women whose ovaries have been retained at hysterectomy is a minuscule 0.01 percent. To protect this tiny percentage, millions of others are being deprived of ovaries that, he contends, could benefit them enormously. Even aging ovaries continue to secrete hormones that may help protect against osteoporosis. What's more, he maintains, "they may act in other ways not yet scientifically understood to support the well-being and general health of older women." He disputes doctors who contend that estrogen replacement can compensate women hormonally for the loss of their ovaries: "The amounts currently prescribed won't bring levels back to normal." Moreover, he adds, current scientific understanding of the role of maturing ovaries—and the androgens they secrete—in maintaining libido is "primitive" at best.

Women about to undergo hysterectomy should tell their doctor if they want their healthy ovaries left intact—and should specify this in the informed-consent form that must be signed before surgery. Nora Coffey warns, however, that this doesn't always work: Doctors can take them out anyway and tell you afterward that they were abnormal. Your best protection against a surgeon who fights you on the issue, says Coffey, is to switch doctors.

DESPITE ANN MORRIS'S VICtory in the Bronx, women who want compensation for health problems they attribute to hysterectomy may have a hard time finding a doctor to testify on their behalf and a lawyer to take the case. Feminist lawyer Sybil Shainwald doesn't discourage suing, but warns that the "realities are that the system isn't sympathetic. If you're 25, married, have no kids, and have a total abdominal hysterectomy, you'll get more sympathy than a woman in her forties who has had all the children she wants, but didn't bargain for the aftereffects." Shainwald urges women with hysterectomy-related health problems to take advantage of New York State's new medical-records law and request records from their doctor and hospital. Often, she contends, an operative report will reveal that the surgery was unnecessary.

It's far better, of course, to protect yourself beforehand. While the odds are that hysterectomy will not permanently blight your life, there's no way to guarantee in advance that you'll be among the lucky ones. The only sensible course is to undergo the surgery only when you are very, very sure that there's no other way to preserve your health. ■

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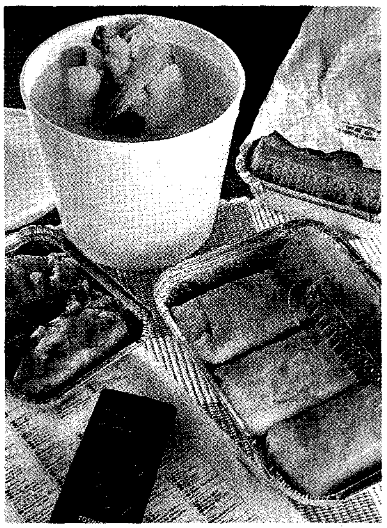
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Blintz of the City

Mama Leah (whose Blintzeria is on First Avenue) has opened Mama Leah's To Go, a tiny take-out place with food in the "Eat, it's good for you" tradition. Now folks who need a fix of flanken, brisket, stuffed cabbage, meat loaf, or chicken in the pot with matzo balls have only to ask. Each entrée (there are fifteen) includes mashed potatoes, noodles, kasha-varnishkes, or savory rice, and costs from $10.95 to $13.95. Mama's gefilte fish ($3.95) and chopped liver ($3.75) give you that wonderful inner glow, and so do her thick winter soups, like mushroom-and-barley or lentil ($3.95 to $4.95 a quart). We like her classic cheese blintzes ($2 each) the best. Delivery (within ten blocks) costs $1, with a minimum order of $10. *Mamma mia,* can Mama Leah cook! —**Barbara Costikyan**



MAMA LEAH'S TO GO/*429 Amsterdam Avenue, near 80th Street/724-7755*

The Brew Kid in Town

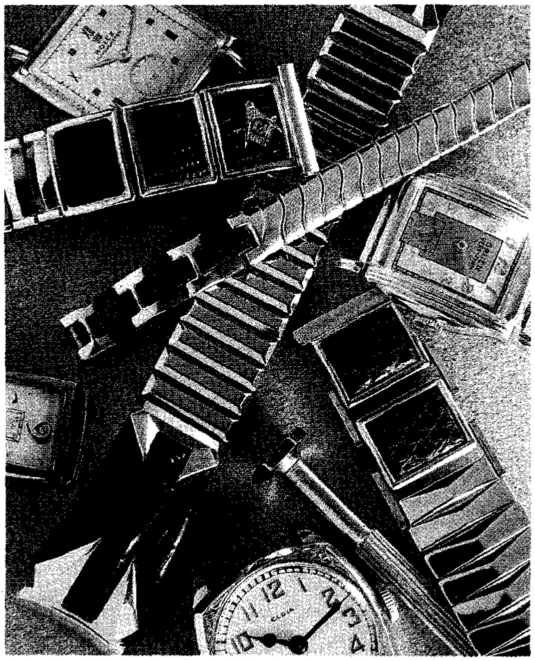
Appliances, like skirts, are shrinking rapidly. The newest addition to the Lilliputian ranks is Rowenta's espresso-and-cappuccino machine. This mighty midget is only nine inches tall and nine and three quarter inches wide, yet it makes rich espresso and foamy cappuccino just like the big boys. It may look like a robotic toy, but the whimsical lid is a safety feature (it can't be unscrewed until all the pressure is released), and the triangular base fits into countertop corners (about $75).

MACY'S/*The Cellar*
ZABAR'S/*2245 Broadway, at 80th Street/787-2000*

The Joys in the Band

In the thirties and forties, they paid as much attention to the watchband as to the watch. Unlike today's simple expansion bracelets, *their* metal straps were inset with lizard, crocodile, stones, or wood. Ones for ladies' slender wrists were inlaid with paste, enamel, or braided rope. Antique-watch fanatic and watch-store owner Jac Zagoory recently discovered a cache of these never-worn metal beauties, so he now has authentic bands for your vintage watch, or he can create an old look for your new one ($40).

CHIUZAC GALLERY/*510 Madison Avenue, near 52nd Street/832-2233*



Photographs: left, Mark Niederman; top Tony Cenicola; bottom, S. Baker Vail.

Spain Wave

"We wanted something neoclassic, but Joséphine or Napoléon just wouldn't do, so we settled on Robespierre," says Nanette Lepore about the name she and partner Mary Ann Vassilakos came up with for their new store. They also wanted clothing that moved well and was fun to wear, so Lepore and Vassilakos created fashions with a flamenco flair: Wool circle miniskirts and cropped tops have tassel trim; pants are skinny or slouchy, and high-waisted; oversize men's cotton shirts are edged with black piping or braid. Yet, not to appear inflexibly Spanish, Vassilakos and Lepore designed stretchy little "girdle" skirts; men's short, zippered rayon jackets with a retro look; and wide elasticized cinch belts caught with giant hooks and eyes. The witty felt hats are Kimberly Michaud's contribution, and the store's artwork was executed by Lepore's husband, artist Robert Savage. (From $35 for cotton T-shirts to $85 for a cropped wool top to $145 for pleated pants to $350 for bulky hand-knitted sweaters.)

ROBESPIERRE/*34 East 1st Street/529-9601*

Faking Stock

Although everyone *talks* about playing the market, with Wall Street Games' Blue Chip Edition you finally can. An interactive investment game based on actual Wall Street trading, it's the bright idea of former broker Timothy DeMello. Here's how it works: You get an account number, a fictional opening balance of $100,000, an official Standard & Poor's *Stock Guide,* a game broker, a toll-free number, and twelve months to play. All you supply is a phone, a newspaper's stock pages, and an eye for investment opportunities. Bullish about a stock? Call your broker and buy. Bearish? Sell. Buy with "cash" or on margin, and sell short. You receive a monthly statement detailing your trading activity, the value of your portfolio based on the Dow and NASDAQ indexes, and your rank against the other players. It may lead to a prosperous career or steer you away from a disastrous one. It *will* test your investment skills and provide a year of fun ($99).

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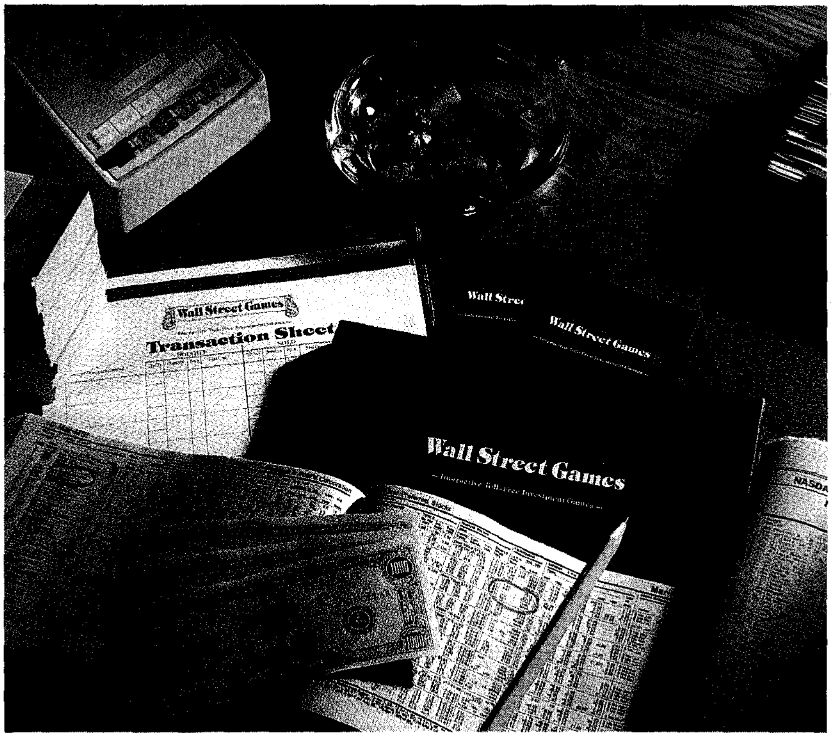
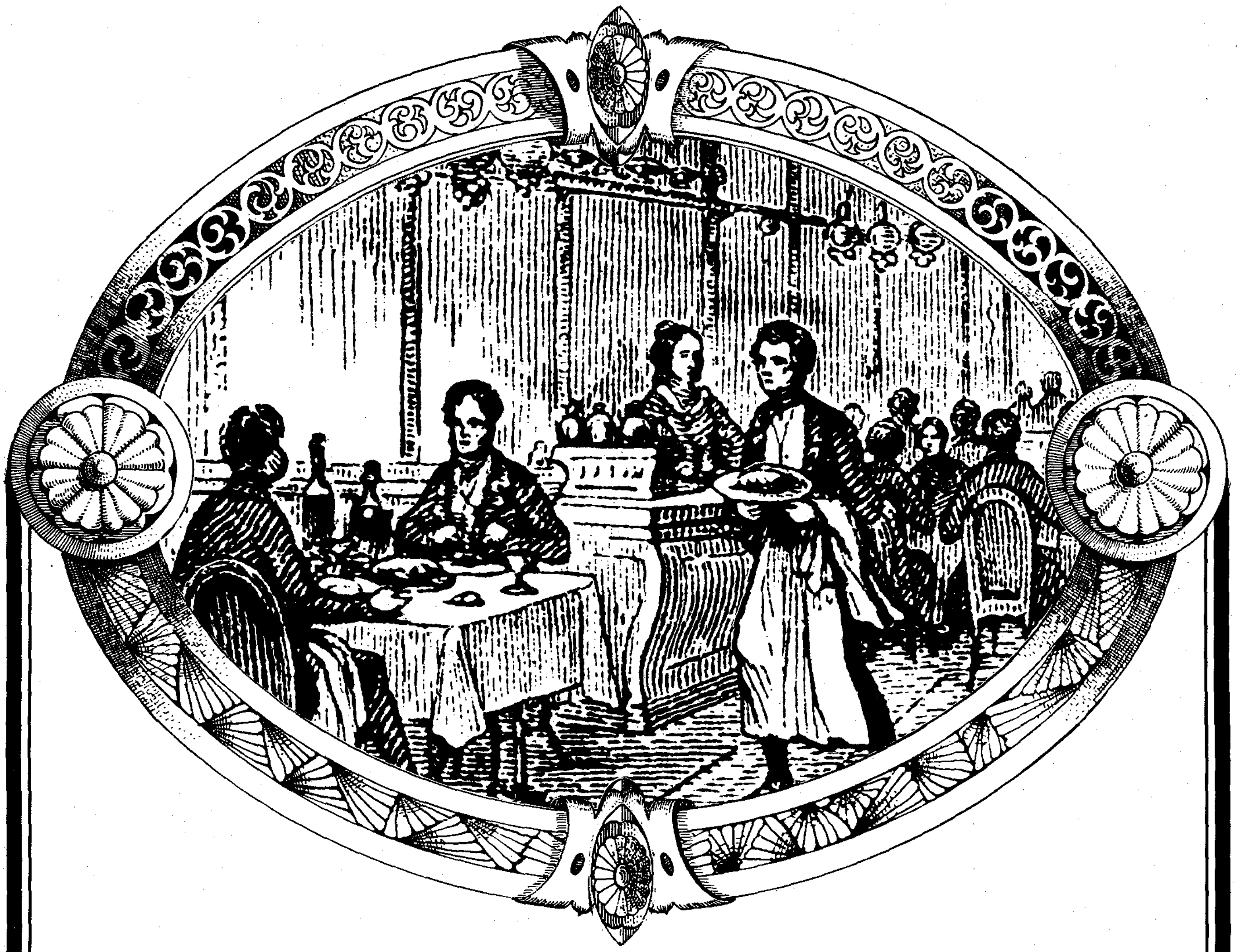


Photographs: left, Andrew Garn; bottom, Paul Lachenauer.



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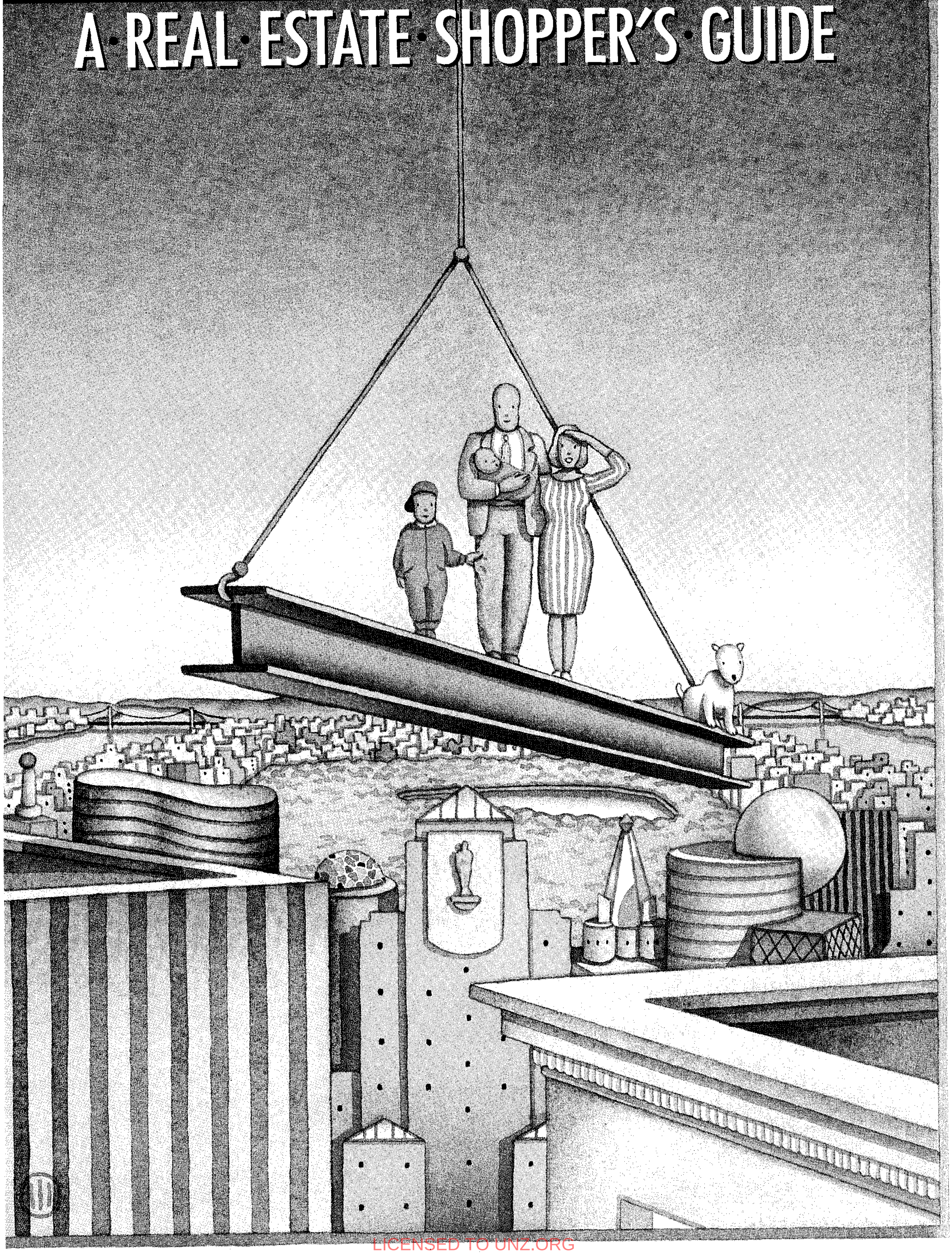

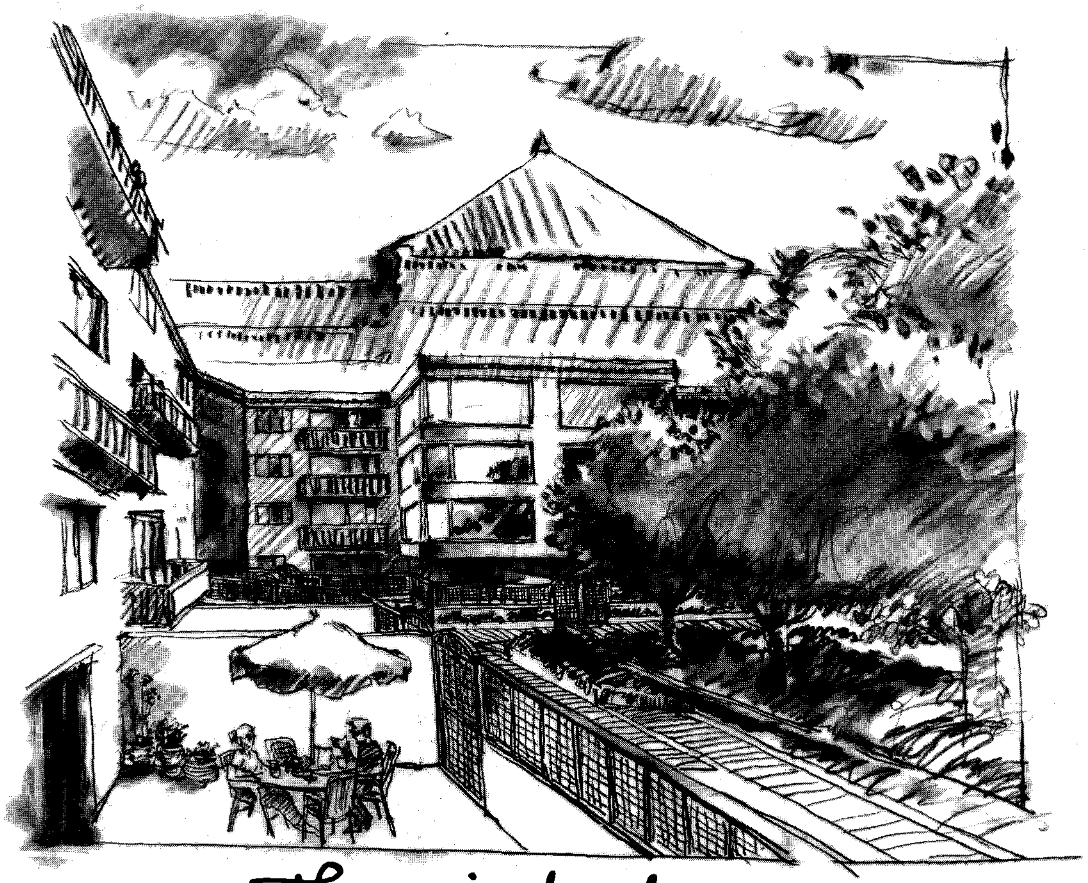

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DEVELOPMENTS

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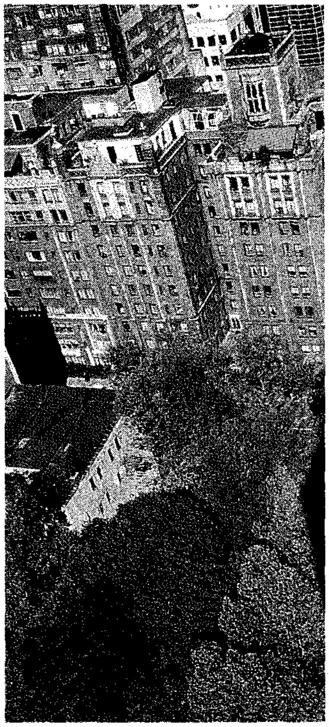
TUDOR DYNASTY

With 3,000 apartments in twelve buildings surrounding two parks, Tudor City was a striking early example of urban renewal when it opened in the late twenties. The development, stretching from 40th Street to 43rd Street on a hill overlooking the East River, replaced a sprawl of slaughterhouses. Unlike later, city-sponsored projects, it was architecturally rich, well maintained, and ideally located. Recently, it was the site of one of the city's epic landlord-tenant battles: Helmsley-Spear, which owned the land, struggled with tenants for over fourteen years in an attempt to build high rises on the two 15,000-square-foot sites of the parks. The residents came out on top, however, and the parks have been preserved for public use. The existing buildings have changed hands, and developers Francis Greenburger, president of Time Equities, Inc., and Philip Pilevsky, president of Philips International, have converted the apartments in seven of them to co-ops. Prices range from $81,000 to $292,000 for studios and one- and two-bedrooms.

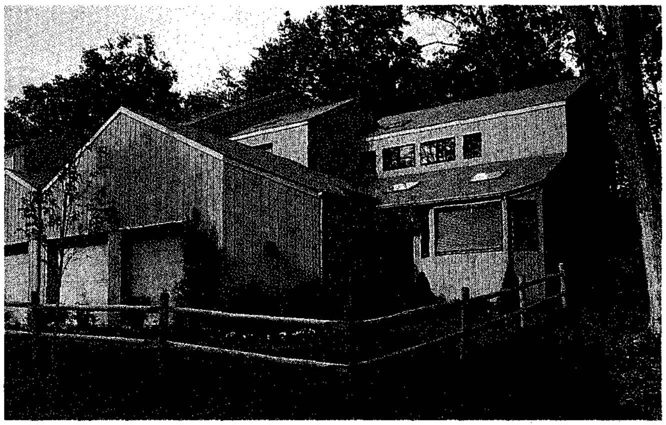


Tudor City

HEADING FOR THE HILLS

The talk around New York these days is increasingly about alternatives—alternatives to Manhattan, that is, with its seemingly relentless upward pressure on prices. Robert W. Burnett, director of new-construction sales at M. J. Raynes Incorporated, says that a cluster of new developments outside the city is catering to the growing number of people who are considering exurban life: "couples having their first child, empty nesters, people who want more space for less money." One Raynes property designed for this market is Dalton Farm, a planned community of 540 homes in southern Dutchess County. This development will be constructed around an 1812 farmhouse once owned by F.D.R. and may include a diversity of architectural styles and types of houses. Clapboard, shingle, stucco, and board-and-batten homes will be designed by Connecticut architects Austin Braverman Patterson. "The concept," McKee Patterson says, "is that from a distance the buildings will read as the outbuildings of a single farm, but as one approaches, the distinct styles and the Federal, Gothic, and Greek Revival details of the finishes will become more prominent." Thirty horses will be kept on the property for the use of the residents, and an equestrian club and bridle paths will be among the project's many features.

Closer to town, another Raynes development, Fox Hill, in Ossining, consists of 196 condominium townhouses on 45 wooded acres. This Westchester County property is being billed as a contemporary version of nineteenth-century New England. A 1,151-square-foot one-bedroom unit here with a den and fireplace goes for $199,900.



Fox Hill

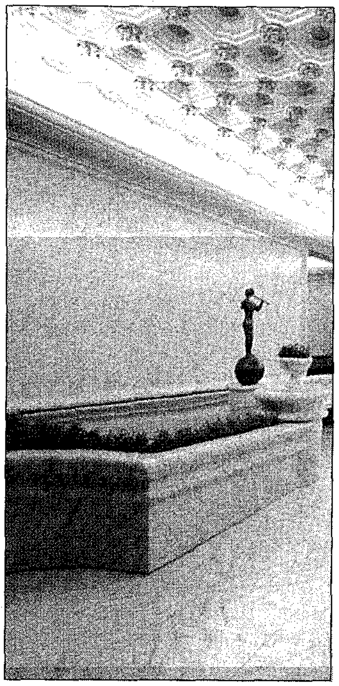
THE MISSING LINCOLN

The last element in the jigsaw of buildings that make up Lincoln Center is about to be slid into place. And for the first time, residential structures will join the West Side culture powerhouses. The Stillman Group is planning to build a 45-story luxury condominium tower, Three Lincoln Center, atop a 10-story base building being constructed behind The Juilliard School. Also rising from the 150-foot base will be an 18-story dormitory. The base, which will feature high ceilings on many of its floors, will house offices for The Lincoln Center Constituents, a film theater, rehearsal spaces, dance studios, and a branch of the New York Public Library. The combined height of the base and Three Lincoln Center will be 575 feet, making it the tallest residential tower on the Upper West Side, and ensuring spectacular views. There are no prices as yet, but the developers expect them to be "upper echelon" as well.

DEVELOPMENTS

TRUMPS AGAIN

A long line of innovative construction began with Donald Trump's transformation of the dowdy Commodore into the glitzy Grand Hyatt. His latest make-over involves a dowager of *un certain âge,* on Central Park South: The former Barbizon Plaza has become the dazzling Trump Parc. More Art Deco than in her heyday, the structure has been completely renewed within. Soon, she will boast a gilded rooftop crown, which will be complemented by the crown to be installed at the Trump-owned St. Moritz on-the-Park, across the avenue. Together, the two properties will create a sort of Trumpian gateway to Central Park. Blanche Sprague, executive vice-president of The Trump Organization, says, "As a condominium residence, Trump Parc represents a concept that is understandable to a large European clientele. People want to live in a grande dame building—with all of its high-ceilinged elegance—but they don't want to have to spend another million dollars refurbishing their apartment before they move in. So we've done that for them: Everything is brand-new; they don't have to do a thing."



Trump Parc lobby

BACK TO THE BEACH

For some time, it's been difficult to find a homesite among the beaches and bluffs of the Hamptons. Now, it may be easier, thanks to Lazard Development's North Haven Point, a collection of two- to four-and-a-half-acre lots on a 375-acre peninsula, which juts up from the south fork of Long Island toward Shelter Island. To ensure consistency and maintain high aesthetic standards, an architectural review board has been established, and plans for each site must be submitted to the board for approval. The developer will offer complete packages, matching buyers with architects (among them: Charles Gwathmey and Norman Jaffe). Only 20 percent of any site may be developed, so a good bit of the peninsula will remain undisturbed. Packages range from $550,000 to upwards of $2 million.

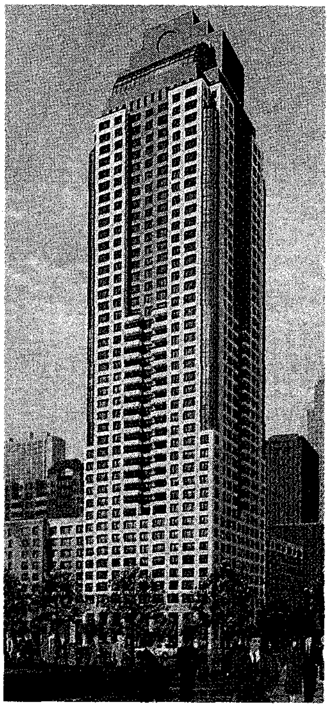
Closer in, Westhampton Beach Club will feature a wide selection of co-op rooms and suites in the three hotels on the property. Each owner will have access to the amenities and services of all three hotels. The common areas of the hotels are being renovated, and the rooms will soon be offered for individual sale. Goodstein Properties expects an active owner-rental market, and will arrange to manage rentals for the owners of the units.

North Haven's 375-acre peninsula

THE BATTERY'S UP

Battery Park City has become New York's residential success story of the eighties. Its interwoven streets and parks evoke the feel of such Manhattan neighborhoods as West End Avenue and Gracie Square. The latest addition to the complex is also its tallest. Liberty Court rises 44 stories from a rusticated base and offers a variety of fashionable niches, setbacks, and balconies before culminating in an equally modish ziggurat. A retractable, transparent roof is part of the health club, as are a lounge for entertaining and a sun deck with a view of the Statue of Liberty.

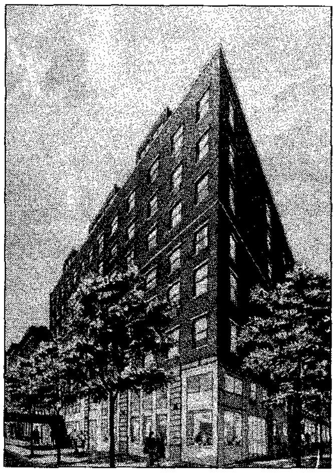
Nearby, Rector Place offers a more conservative alternative: Battery Pointe, with its nine stories of red brick trimmed with limestone, suggests a cozy, prewar neo-Georgian residence in London. The park that Rector Place circumscribes echoes Gramercy Park. Marc R. Loeb, vice-president of sales at Gilbert Charles Beylen, sales-and-marketing agents for Battery Pointe, describes life at the residence as "the best compromise yet between city and suburban living."



Liberty Court

WEST POINTE STORY

According to developer Alan B. Friedberg, the area of the West Village bounded by Hudson, 14th, and Jane streets and the Hudson River, and including the site of the Gansevoort meat market, is a "sleeper of a neighborhood." Over the years, Friedberg has done a number of conversions, but nothing as unusual as Village Pointe, the combination rehab and new construction he sponsored in this area. It's a "piggyback" building, three new floors atop five floors of a nineteenth-century warehouse. The new floors echo the plain Federal-derived architecture of the original structure. The 49 condominium units begin at $127,500 for a studio, $138,500 for a one-bedroom, and $193,500 for a two-bedroom duplex. Says Friedberg, "I'm aiming for the new, young crowd, people who may also be part of the influx of advertising people into the area and hard-core West Villagers, who wouldn't dream of moving north of 14th Street."



Village Pointe

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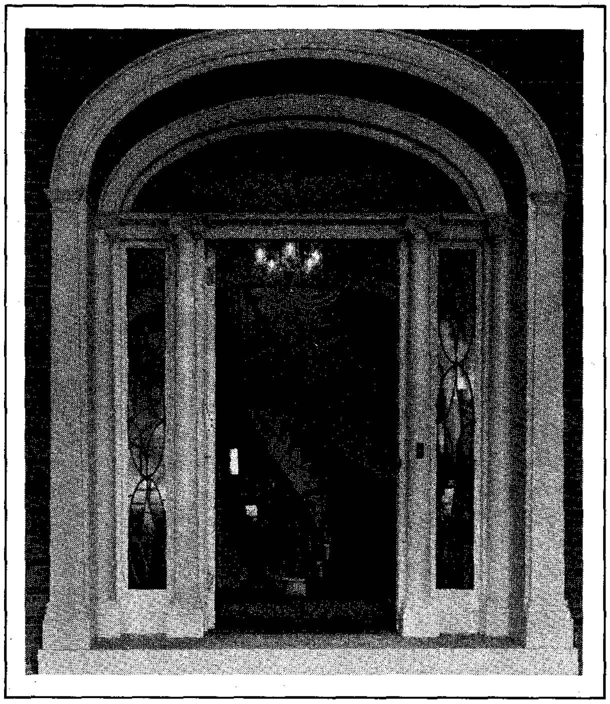

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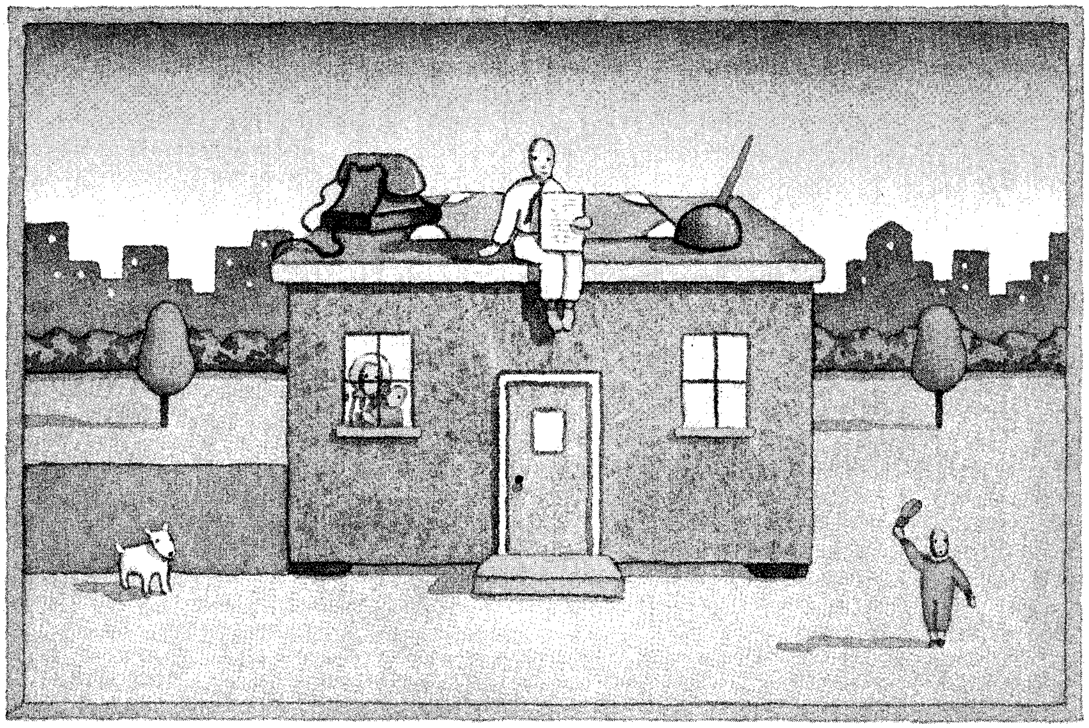
HOW TO MAKE THE MOST OF YOUR HOME

By Dave Lindorff

Home ownership has traditionally been a source of security for American families, and many New Yorkers, seeing rental prices in the city soar over the past decade, have decided to buy. With real-estate values continuing to rise, homes have become more than simply nest eggs: They can actually be used to generate cash.

Consider the case of someone who, fifteen years ago, bought a three-bedroom co-op on the Upper East Side for $50,000. Today, that same unit would be worth at least ten times that amount. The owner's income may still be relatively low, and his or her savings lower still—perhaps a mortgage is still being paid off on the property. Suddenly, there is a need for a large sum of money, $15,000, say, to finance a child's college education and another $20,000 for a down payment on a summer home. What can be done? Obviously, an enormous $450,000 profit (less taxes) could be realized by selling one's home—but what if the family doesn't want to move? Short of leaving town, how can one cash

"IN THE OLD DAYS, TAKING A SECOND MORTGAGE ON YOUR HOME WAS THE LAST THING YOU DID BEFORE DECLARING BANKRUPTCY," SAYS JOHN KNOERZER OF THE CHASE MANHATTAN BANK. "NOW, IT'S AN OFFENSIVE MOVE TO HELP PEOPLE MANAGE THEIR MONEY BETTER."



in on the increase in New York property values?

The answer, broadly speaking, is: by making use of home-equity loans—borrowing money secured by one's home. We've all heard about home-equity loans by now, but it's important to realize that the term takes in a lot, encompassing everything from credit lines with floating interest rates to fixed-rate second mortgages and a number of in-between products. Almost every bank offers some kind of home-equity loan. What they all have in common is that the borrower receives a break in interest rates because the bank secures the loan against the borrower's home.

> THE MAJOR ADVANTAGE OF THE HOME-EQUITY LINE OF CREDIT IS THAT AFTER THE INITIAL CLOSING COSTS, THE BORROWER PAYS INTEREST ONLY ON THE AMOUNT BEING USED AT A GIVEN TIME.

Consider the example on the preceding page. The cash-hungry home owner a few years ago would have probably had to take out a personal loan at an interest rate of about 14 percent to pay for a child's college tuition, and a mortgage, at perhaps 10.5 percent, for the summer house, at the same time exhausting all family savings for the down payment on the new home. With a home-equity credit line, the same home owner could borrow the entire $35,000 at an initial expense of as little as $1,500 in closing costs, and pay nothing other than interest for as long as ten years, with the principal and interest then amortized over another fifteen or twenty years. The interest in such a case might be as low as 10 percent—however, because it's tied to the prime rate, it could rise later.

"In the old days, taking out a second mortgage on your home was the last thing you did before declaring bankruptcy," says John Knoerzer, vice-president at The Chase Manhattan Bank and manager of the bank's home-equity department. "It was a defensive maneuver. Now, it's an offensive move to help people manage their money better."

HOME-EQUITY OPTIONS

"The key to success is knowing just what kind of home-equity option to use," says Ellen Feldschreiber, a partner at The Manhattan Mortgage Company, a mortgage-brokerage firm. "There are best banks and best home-equity loans for different situations. Each bank may have something that would be best for a particular person's needs. For instance, if someone came in looking for a loan for a short-term need, perhaps of less than a year—maybe as a bridge loan to buy another house—I might recommend a home-equity line of credit, with a 'teaser' rate of prime (currently about 9.25 percent) for the first year. For someone else with a long-term borrowing need, I'd suggest an equity line with a cap on the maximum interest rate."

Several banks are starting to offer caps with their home-equity loans, and others are considering the idea. In fact, as of December 8, 1987, banks will be required to include caps in home-equity packages. Currently, Apple Bank for Savings has a home-equity credit line with a lifetime cap of 15 percent—high perhaps, but valuable protection should the prime rate shoot up, as it did in the late 1970s, to 20 percent or more.

The range of home-equity loans available in New York alone is daunting. All of them fall into one of two broad categories (with almost infinite variety within these): One is a credit line divided into two periods. The "interest-only" period is a set length of time in which the customer may borrow up to the maximum amount agreed upon by the bank, while paying only the interest. When this period is up, usually after ten years, one can no longer borrow—even if he or she has not made use of all of the funds made available by the bank—and must begin to repay the principal. The typical repayment period is fifteen or twenty years; and some banks give one the option of extending the interest-only period up to five or ten years more.

The other major type of home-equity financing is a traditional "second mortgage." Here, the full amount is borrowed and both principal and interest payments begin immediately, at either a fixed or variable rate.

All home-equity loans, because they are technically mortgages on a home, have significantly higher closing costs than a typical personal loan or unsecured credit line, but their interest payments are often totally, and always at least partially, tax-deductible—no small consideration for someone in the 38.5 percent tax bracket. (The Tax Reform Act of 1986 immediately reduced and ultimately will eliminate tax-deductibility of consumer debt.)

Manufacturers Hanover Trust Company, for instance, offers a simple, straightforward ten-year home-equity credit line (renewable for another ten years). For this interest-only period, the interest is set at a relatively low 1.5 percent over the prime rate (9.25 percent as of October 7). At the end of the credit line, the balance is repayable over fifteen years. "We kept seeing a variety of teaser rates," explains Manufacturers Hanover vice-president of branch banking Robert Schaefer. "What we wanted to offer was something more attractive over the longer term."

Apple Bank has a five-year credit line, with the balance and remaining interest repayable over fifteen years. The interest rate is set at prime for the first six months, and then floats at 1.25 percent over prime for some customers, and at 1.75 percent over prime for noncustomers.

Emigrant Savings Bank has a ten-year home-equity line of credit that carries an interest rate of 1.75 percent over prime—but in this case, the first-year rate is set at just prime. Here, the repayment period is twenty years.

The Greater New York Savings Bank, on the other hand, offers two rates on its credit-line home-equity loan: 1.5 percent over prime if the borrower pays an origination fee of one point (1 percent of the total credit line sought), or 1.75 percent over prime with no origination fee. Citibank has a similar option on its home-equity line of credit: 1.25 percent over prime with a 2 percent origination fee, or 1.75 percent over prime with no origination fee but a $200 application fee.

For its ChemPlus customers, Chemical Bank has a standard ten-year home-equity credit line, with a fifteen-year repayment period. The interest rate is set at prime for the first year, and then floats at 1.75 percent over prime for the remainder of the loan.

Marine Midland Bank has two rates on its home-equity credit lines—preferred rates and regular rates. The preferred rates are either prime plus 1.5 percent or the three-month Treasury-bill rate plus 4 percent. Regular rates are prime plus 2 percent or the three-month Treasury-bill rate plus 4.5 percent.

HOW MUCH CAN YOU BORROW?

Most reputable lending institutions—such as the major banks and savings-and-loan associations—base their decision almost entirely on the available equity of the home securing the mortgage, in most cases refusing to lend more than 70 or 80 percent of the value of the home after deducting any outstanding first mortgage. The borrower's "ability to repay" is also taken into consideration, and some commercial banks will lend higher amounts—or lower amounts—based on this.

Maximum and minimum loans also vary. Emigrant, for instance, will lend as little as $10,000 and as much as $250,000. Citibank will write a home-equity credit line as low as $7,500, or as high as a borrower's credit and available equity justify. Also, Citibank's credit line is expandable: If a borrower anticipates that he may need more funds after the termination of the original credit line, he must arrange for this at the closing for the initial loan. He may borrow an additional 20 percent of the original loan after using those funds, but in order to reserve this option, he must pay the mortgage-recording tax and the cost of title insurance and appraisal based on the higher figure at the original closing. He then has the option to make use of the extra

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funds after the interest-only period is up.

Manufacturers Hanover, meanwhile, mindful of the risk of dramatic increases in the prime rate over time, grants its credit-line borrowers, for a flat fee of $250, a one-time opportunity to convert their outstanding credit-line debt to a fixed-rate loan. While a number of banks have a $500 minimum on checks written against the credit line, some are higher. Greater New York Savings Bank has no minimum on checks.

On the straight second-mortgage front, there is also wide variety. Manufacturers Hanover offers a "Home Owner Loan" with a maximum amount of just $25,000 (most home-equity-line-of-credit borrowers at the bank borrow at least $75,000, according to Schaefer). This loan is mortgage-secured and tax-deductible within the same limits as other home-equity loans. However, because it is a small loan, it does not require an appraisal or bank-lawyer's fee, which is standard with most home-equity loans. It carries a fixed rate, which as of late September was 13 percent for bank customers and 14.5 percent for noncustomers. "This is the perfect loan for someone who has just bought a house and needs a short-term loan for a pool or landscaping. Some people use it to buy a car," says Schaefer.

Lincoln Savings Bank offers both a credit line and a straight second mortgage. The latter is almost a classic variable-rate mortgage. The initial rate is 9.75 percent, adjustable annually, with a 2 percent annual limit and a lifetime cap of 13.75 percent. But unlike the usual first mortgage, there are no points charged up front, a major savings. Interestingly, Christopher Whyte, administrative vice-president at Lincoln, says 98 percent of the home-equity borrowers at his institution select the credit-line option over the straight second mortgage.

ALL HOME-EQUITY LOANS, BECAUSE THEY ARE TECHNICALLY MORTGAGES ON A HOME, HAVE SIGNIFICANTLY HIGHER CLOSING COSTS THAN A TYPICAL PERSONAL LOAN OR UNSECURED CREDIT LINE, BUT THEIR INTEREST PAYMENTS ARE AT LEAST PARTIALLY TAX-DEDUCTIBLE.

Chase also reports that about 85 percent of its borrowers choose a home-equity line of credit over its other home-equity offering, a second mortgage with a fifteen-year payment term and a fixed-interest rate of 12 percent.

Explains Chase's Knoerzer, "The fixed-rate second mortgage is more for the person who says, 'I know exactly how much money I need, and I don't expect to need more later.' "

The major advantage of the home-equity line of credit, as with any line of credit, is that after the initial closing costs, the borrower only pays interest on the amount of the loan being used at a given time. Even when the initial loan is sought for a specific purpose and a known-dollar need, the credit line provides the borrower with ready cash for later, unexpected financial needs, such as loss of income following a medical problem. Usually, the extra funds can be obtained by writing a check against the account.

The difference in monthly payment amounts between the two common types of home-equity instruments is dramatic: Compare a $50,000 line of credit taken at, for example, a prime interest rate of 8.25, plus 1.5 percent—for a total of 9.75 percent—with a ten-year interest-only period and a fifteen-year repayment schedule, to a $50,000 traditional loan at a fixed rate of 11.75 percent with a fifteen-year payment schedule. Payments would be $592.07 monthly for the fixed-rate loan, and $406.25 a month for the credit line during the interest-only period. When the balance becomes due, the monthly payments jump to $529.68. If the credit-line borrower pays back the principal and interest during the interest-only period (something only a minority of borrowers are doing so far), the monthly

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payments would be $653.85—more than the payments on the fixed-rate loan, but less in the long run than paying the full 25 years (10 years of interest-only and 15 years repayment). If monthly payments and a flexible borrowing schedule are paramount considerations, then a credit line would be preferable. If the total amount to be paid back is the major issue, then a standard fixed-rate home-equity loan with a 15-year term would probably make more sense.

TAX ADVANTAGES

Clearly, borrowing against home equity—whether in the form of a simple loan or credit line—is a personal financial maneuver whose time has come. This is particularly true because of the new tax-law changes. Under the Tax Reform Act of 1986, second-mortgage interest is fully deductible on loans up to the initial cost of a home plus improvements. This is the case regardless of what the funds are used for. The interest is nondeductible to the extent that it exceeds that amount. For instance, if a home owner paid $60,000 for an apartment in 1980, and made a $20,000 addition in 1985, even if there were still a $30,000 mortgage balance outstanding on the property, if it were currently worth $200,000 (not unreasonable in today's real-estate market), the owner could, at most banks, obtain a home-equity loan or line of credit of as much as $120,000 to $130,000 (75 or 80 percent of appraised value less any existing mortgage).

But interest on any borrowing over $50,000 would not be fully deductible. There is one important loophole: If the home owner can demonstrate that the home-equity loan funds are being used for family medical expenses, the additional interest too is fully tax-deductible.

"There probably aren't many better options for the average home owner in need of funds," says Howard J. Sample, a tax partner at the accounting firm Price Waterhouse. "Home-equity loans are the only crystal-clear, fully deductible source of funds, and since most people aren't 100 percent mortgaged, and home values are rising, almost every home owner can borrow something." Sample adds, "Of course, not all the regulations on this have been written yet by the IRS, but a direct check, written on a line of credit, to pay a college bill will probably qualify."

The proliferation of home-equity loans, and the battle of the marketers, not to mention the prevailing American loathing of taxation and the resulting passion to avoid it, has created a feeling among some consumers that if you own a home, you're foolish not to borrow on it, foolish not to consolidate all taxable consumer debt into a tax-deductible home-equity loan. Many bankers and financial advisers however, are quick to dispute this view. Home-equity loans are not for everyone,

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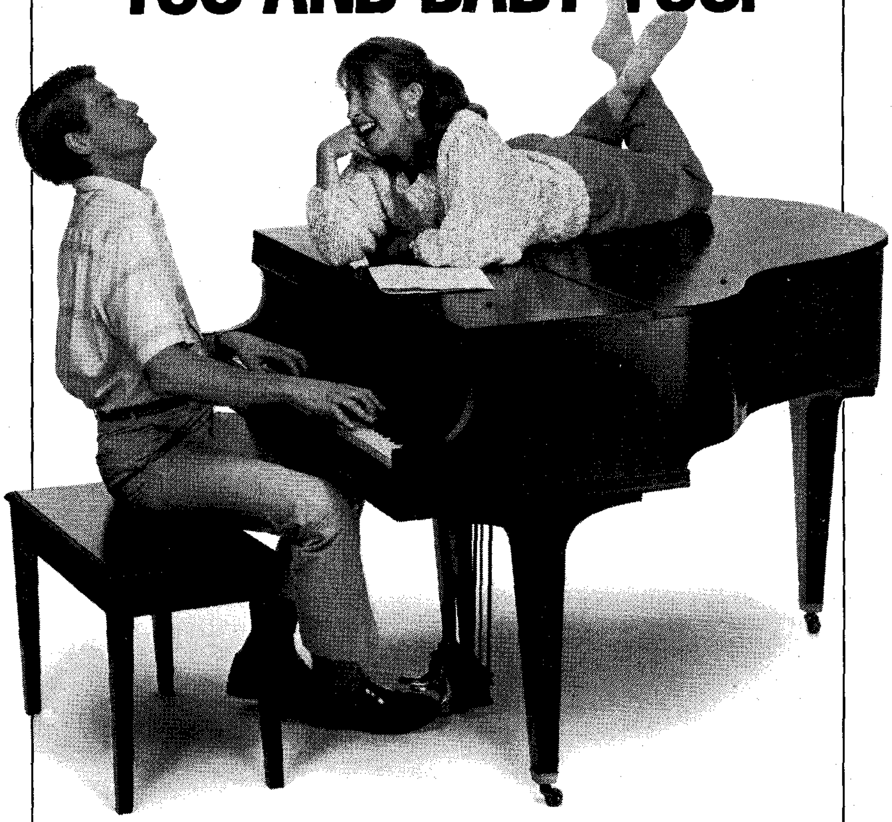

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they say. For one thing, not everyone is in the top tax bracket, and for those in the lower brackets, the interest savings on a home-equity loan—particularly one of less than $20,000—may not compensate for the higher initial costs of closing on the mortgage.

Says Chase's Knoerzer, "The big problem with these products is that a lot of institutions tell you to use them for short-term needs—a new wardrobe, say, or a vacation. That's where people can get into trouble. People need to remember that these are good products, which should be used to add value to your home, to increase your children's future earning power, or for any worthwhile long-term need. If you want funds for a short-term purpose, consider an installment loan or use a credit card."

Apple Bank chairman Jerome R. McDougal is more blunt. "I see a great deal of misinformation being given out on home-equity loans," he says. "I think Joe Homeowner is being snookered too often into expensive financial arrangements. Sure, home-equity loans are tax-deductible, and minimizing taxes is the chic thing to do, but is tax deductibility that important that you should do away with your one major piece of financial security?"

Gerry Morlitz, director of personal financial planning at Arthur Andersen & Co., another major accounting firm, offers one possible solution to the problem of home owners being lured by seemingly "easy money" into going into debt over their heads and then losing their homes. "If you decide to use a home-equity loan to consolidate your debt, then destroy other lines of credit and promise to keep any credit cards strictly to monthly purchases, always paying off the full balance," he warns. "And stay within reasonable bounds—don't get a second mortgage of more than twice your annual income."

PROCEED WITH CAUTION

Interestingly—and fortunately—it appears that most users of the new home-equity loans are intuitively exercising caution. While the average credit line being obtained varies from bank to bank—at Chase Manhattan, the average credit line is $100,000; at Citibank and Lincoln Savings, it's $85,000; and at Greater New York Savings Bank, it's $50,000—most banks contacted agreed that actual usage of the lines of credit was in the 50-to-60 percent range, and for the most part, borrowers are spending that amount quickly and then not using more. At some banks, such as Citibank, people use up to 70 percent of the available funds, but even here, people seem to be using the home-equity loan as it was intended—for large purchases—and are keeping the extra credit available for emergencies.

"People are going into this with their eyes open," reports Kenneth Gundersen, second vice-president of Greater New York Savings Bank, and head of the consumer-loan department. Adds Citibank's Al Sorrentino, vice-president of the bank's real-estate-business-management unit, "Most borrowers request home-equity products for home improvements and college expenses."

While home-equity loans and credit lines are like mortgages in many ways, and do require many of the same frustrating and costly steps as obtaining a first mortgage—appraisal, title insurance, lawyers' fees, state and county mortgage-recording taxes (1.25 percent of the total loan or credit line in New York City)—they are nonetheless easier and usually faster to obtain. Typically, banks approve home-equity loan applications in four weeks, compared to six or eight weeks for first mortgages. Also, because the applications are simpler, borrowers can usually safely complete the transaction without hiring a lawyer (some banks, like Chase Manhattan, still urge customers to retain a lawyer).

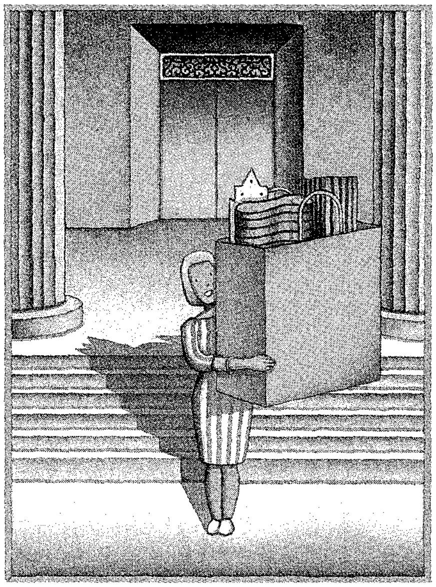
There is also room to bargain. If you are seeking a loan from the bank that holds your first mortgage, for instance, and you obtained your initial mortgage within the past five years, the bank may be induced to waive a new appraisal. However, because a new appraisal will probably value the home at a higher amount than the last appraisal, and will therefore increase the amount of money you can borrow against it, it is probably in your interest to spend the $200 or $250 that an appraisal costs.

COMPETITION AMONG LENDERS

Because of the intense competition among lending institutions, it is also extremely important to shop around, or even to consider using a mortgage broker. Here, too, it is wise to look around, as brokers themselves vary: Some charge fees, others add as much as half a point to the origination fee, and some charge nothing to the borrower. Says mortgage broker Feldschreiber, "At any given time, some bank is offering a promotion—no closing costs, prime rate only for six months or a year, or something else—so it really pays to shop."

Gundersen, of Greater New York Savings Bank, agrees. "I'd definitely urge people to check out the competition," he says. "Consider all the promotional deals and the other deals. Get a pencil and paper and figure out who's offering the best rate for your own situation over the long run." It's also important to determine whether or not a home-equity type instrument, with all its up-front costs, makes sense at all.

"A lot of people get so caught up in the tax-deductibility angle that they forget there are cheaper loans available," says Arthur Andersen's Morlitz. "For instance, a lot of car dealers are offering very low financing on certain vehicles. A home-equity loan, even at 10.75 percent (prime interest rate of 9.25 plus 1.5 percent) and tax-deductible, doesn't compare with 1.9 percent financing. And some people with old life-insurance policies can still get loans at 5 percent. It may not be tax-deductible interest, but look at it."



Furthermore, for those who are considering a home-equity loan for business-investment purposes, tax-deductibility is less important. Investment-interest expenses are tax-deductible to the extent of investment income, though the burden of proof is on the taxpayer.

REFINANCING

There may be situations in which it would be better to refinance one's first mortgage than to obtain a second mortgage. Typically, of course, refinancings are popular when borrowers feel that interest rates have bottomed out, and when the "spread," or difference between the interest rates available on fixed-rate mortgages and the borrower's current mortgage rate is greater than 2 percentage points. (With a smaller spread, the costs of obtaining a new mortgage are greater than the savings from the lower rate.) For most people who didn't refinance last year or early this year, that opportunity is gone for the moment, but there can be other circumstances that point to refinancing.

Citibank's Al Sorrentino gives one example from personal experience. "I had an employee who had a 7.75 percent mortgage on his home. He wanted to make an addition to the home, and had his children's college-tuition bills coming up, so he told me he was oking at a second mortgage. I said look, you nly have that 7.75 percent rate on $22,000, nd you want to borrow another $60,000. ou'd be better off refinancing the whole hing with a new fixed-rate mortgage."

Manhattan Mortgage's Feldschreiber nakes the same case in more general terms. 'People look at their existing old mortgages vith those low rates and say, 'Why should I ive this up?' What I say is: For the reservation of such a small amount of noney—because most home owners have lready paid off most of their debt—they're utting themselves in jeopardy with a home-quity loan tied to the prime rate, which can o anything over time. They're better off efinancing the whole mortgage, even at 10.5 ercent." Often, she points out, blending two ates—say 7.75 percent and 12.5 percent—ust doesn't add up.

Home-improvement loans can also make nore sense in some cases than a home-equity oan. "It's the old car-deal question: how much down and how much a month," says Chase's Knoerzer. "Home-improvement loans have shorter terms and higher payments. If you can afford the higher monthly payment, it might be better to get a home-improvement loan at 14 percent with no closing costs. What I tell my customers to do is get a yellow pad and draw several columns: a home-equity credit line, a home-equity loan, and a home-improvement loan. Figure out everything, and then decide."

Many of the options currently available didn't exist even five years ago. "The home-equity product is evolving rapidly," says Knoerzer. "It's only three or four years old, and a lot is still going to happen to it. Look what's happened in recent years to your old-fashioned 30-year fixed-rate mortage."

Today, the options for drawing on the increasing equity of New York homes are many and varied. More than ever, borrowers must educate themselves, keep abreast of new developments in the field, and carefully assess their own economic situations. Among the issues to consider is the possibility that one may—for a reason unforeseen now—have to sell one's home while the loan is still outstanding. If this were to happen, the principal and interest would become due—immediately and in full.

While real-estate prices are continuing their upward swing, making home buying in some cases more difficult, this trend has opened a new field of borrowing to people who are already home owners. And, with the rapid appreciation of real estate in areas such as New York, even someone who's been a home owner for only a few years has a good shot at generating cash from his or her property.

While it used to be that one had to sell in order to realize a profit from one's home, now one only has to borrow—but borrow wisely. ◆

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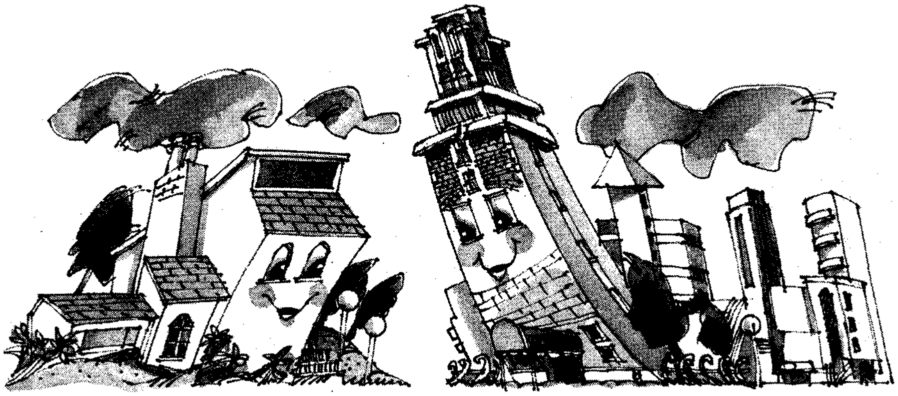

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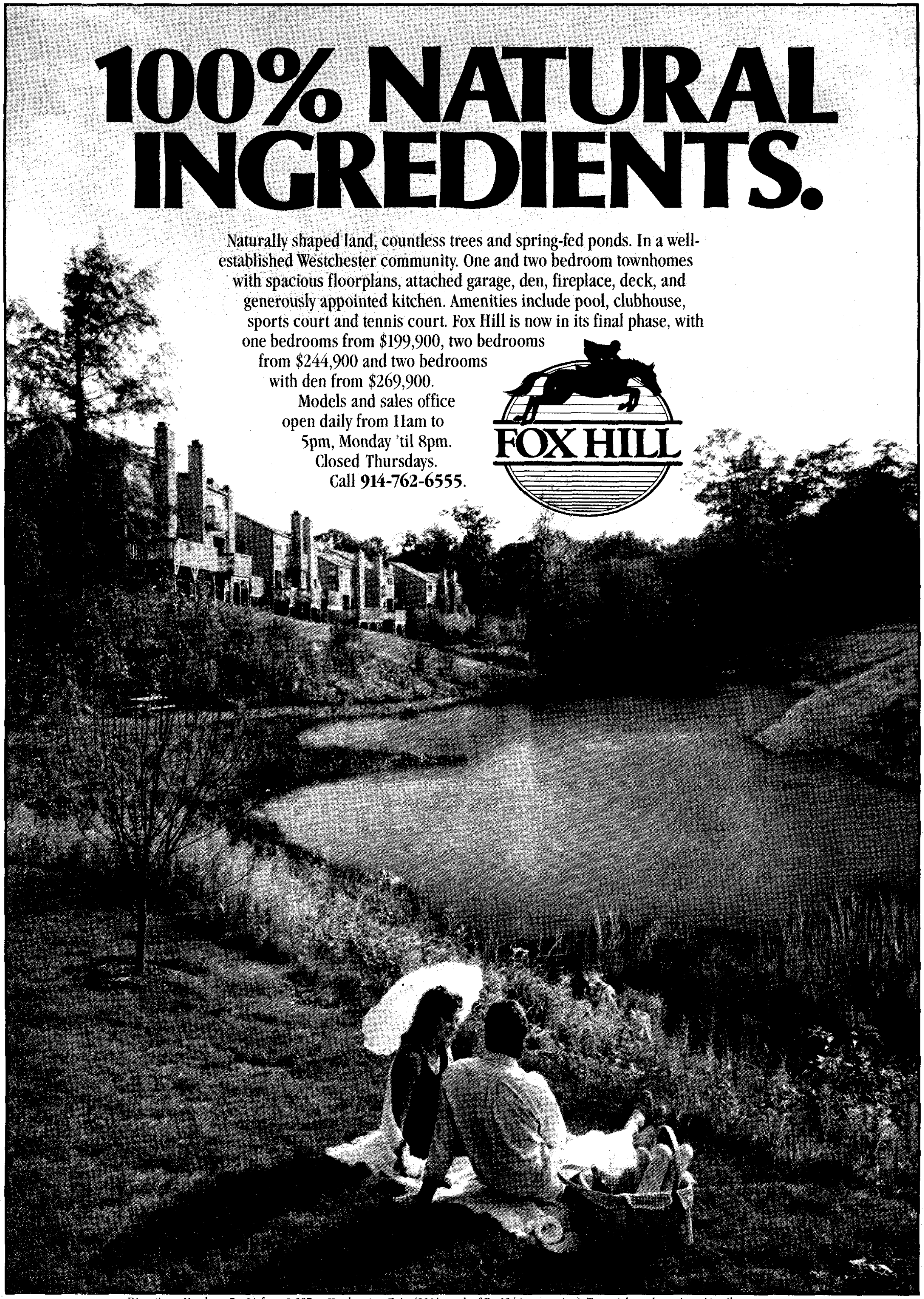

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A GREENER NEW YORK

By Larry Estridge

In this congested and densely populated city, there are more than 1,000 parks and playgrounds where New Yorkers retreat to green and open spaces. Living in an apartment near one means more than easy access—it often provides residents with windows on the most beautiful parts of the city. Wise to this, today's developers are constructing tall and luxurious buildings on the perimeters of parks. Logically enough, the closer a building is to a park, and the better the view, the steeper the price. But according to recent sales figures, many people are willing to pay for a view—at almost any cost.

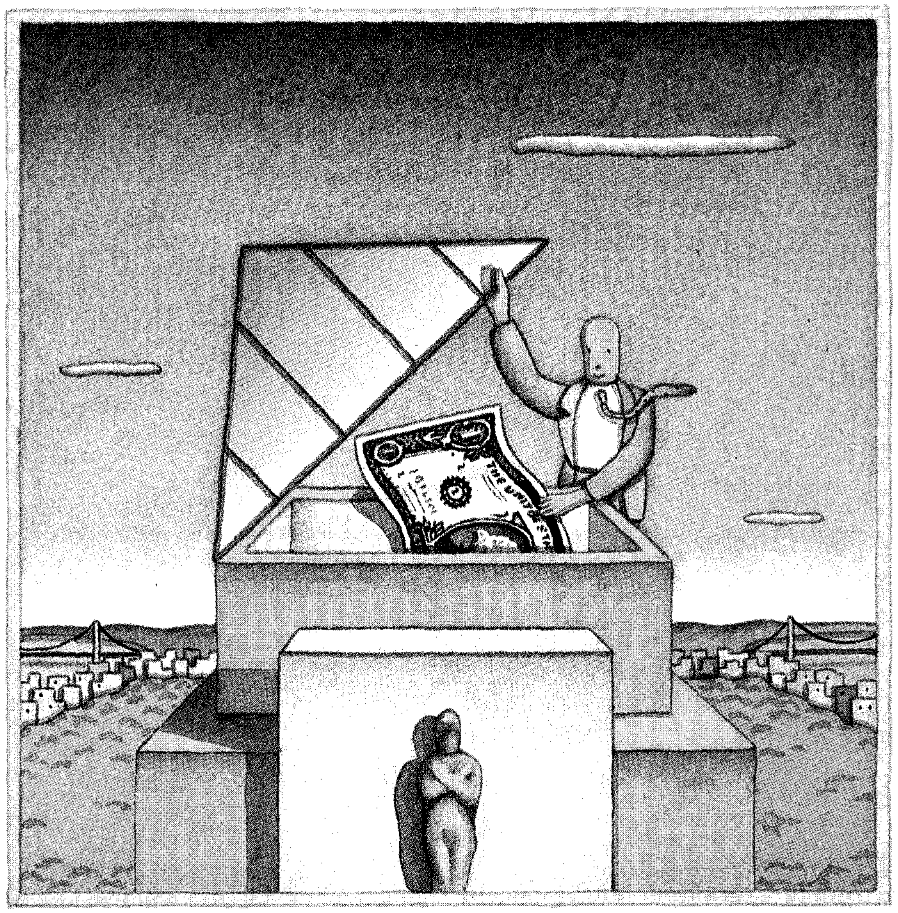
The Halstead Property Company, a real-estate brokerage firm that runs extensive market surveys, reports that the average asking price per room for an apartment on Fifth Avenue across from Central Park, as of September, was $317,505—nearly three times the $110,420 average asking price per room for all of Manhattan. But Central Park is not the only green space in Manhattan for which buyers are willing to pay a premium. Apartments with any significant park or river view have an average asking price per room of $173,343, according to the Halstead data—approximately 70 percent more than for rooms in apartments without such views.

EXPANSIVE—AND EXPENSIVE—VIEWS

Central Park remains the big draw. Two buildings even bring it into their names. Donald Trump's Trump Parc, on Central Park South, offers superlative park views. The units are selling in near-record time for as much as $1,700 per square foot. Some apartments have sizable terraces—one is 2,100 square feet—giving residents the opportunity to create their own private gardens.

The Zeckendorfs' Central Park Place has units that cost more than $1,000 a square foot, a price rarely seen elsewhere in town. For both Central Park Place and Harry Macklowe's Metropolitan Tower, maximization of park views was the foremost design imperative—giving rise to innovative architecture in each case. Central Park Place also reflects the park in its façade—which features aluminium painted two pastel shades of green—and its lobby, with its green marble, green furniture, and park-inspired artwork.

Located diagonally across Columbus Circle, at the park's southwest corner, Central Park Place offers some striking views of the park. To maximize these, architects Davis, Brody & Associates created broad "observatory" windows that protrude from the structure yielding 180-degree views. As a result, four of the seven apartments on the lower floors have dramatic park views. And these get increasingly impressive as one climbs higher in the slim tower. The penthouses on floors 53 through 56 offer 360-degree views and have terraces on both the north and south sides. One can see a long expanse of the Hudson, much of New York Harbor, deep into New Jersey, the Bronx, Long Island, and beyond.



ONCE AROUND THE PARK

Where the Coliseum now stands is the site of Boston Properties' proposed $1.2-billion mixed-use development Columbus Center, a controversial joint venture with Salomon, Inc. Moshe Safdie's design calls for a twin-tower complex of offices, retail space, and as many as 214 condominiums. According to Safdie, the plans include five-story greenhouses that will "terrace upward...carrying the garden theme from Central Park." A central, nineteen-story-high garden atrium, which will be open to the public, is also on the blueprint.

The strength of the real-estate market in general, and the draw of Central Park in particular, is also evidenced by the activity along Central Park North. Towers on the Park, a new condominium complex with two twenty-story buildings and four nine-story wings, comprising 599 units, is located on the northwest corner of Central Park. The project was initiated by the New York City Partnership, Inc., and is being developed by The Glick Organization, among others.

Further east on Central Park North, Parkside North Developers has nearly completed the gut rehabilitation of the nine-story Lido Hall and the seven-story Semiramis to create luxury condominiums. With 35 and 36 units respectively, the revamped pre-war

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structures are expected to open sales by the first week in November. Street cafés, additional condominiums, and a host of other new projects are in various planning stages for the Central Park North, Harlem "gateway" area.

On Fifth Avenue directly across from the Metropolitan Museum of Art, Gerald Guterman's Stanhope Hotel is being renovated and converted to a luxury residential co-op. The complete roster of hotel services will be available, and co-op owners will have the option of placing their units in a rental pool.

NEIGHBORHOOD PARKS

There are, of course, other parks in the city besides Central Park, and many of these are extremely important to their communities. For residents of David Edelstein's Channel Club, at 455 East 86th Street, the neighborhood park is Carl Schurz, home of Gracie Mansion. Also in the Carl Schurz vicinity is 52 East End Avenue, a luxury building that has just opened for sales. Most of the apartments on the upper floors of this 40-story structure offer largely unobstructed views of the city, the East River, or Carl Schurz or Central Park.

THE DEPARTMENT OF PARKS & RECREATION HAS EARMARKED $1.3 BILLION OVER THE NEXT TEN YEARS FOR THE RESTORATION OF EVERY NEIGHBORHOOD PARK AND PLAYGROUND IN THE CITY.

The city's recent economic successes and booming luxury real-estate market have finally focused renewed attention on recreational space throughout the city. The Department of Parks & Recreation has earmarked $1.3 billion for a ten-year restoration of every neighborhood park in the five boroughs.

The renovation of neighborhood parks, according to Jack Linn, assistant commissioner of the Department of Parks & Recreation, is necessary if parts of the city are to be rescued from decay. Renovation also helps to create a climate favorable to development, although Linn believes his department's responsibility is to the city at large—and not to the development industry.

The recent completion of Phase I of the total reconstruction of Union Square Park is an example of how the Parks Department can play an important role in the upgrading of an area. This restoration was difficult, according to Linn, because the park is right on top of the subway, with only four feet separating the subway station's ceiling from the park's pathways and lawns. Nevertheless, the entire park was rebuilt, as were the subway entrances and concession stands. The park was given new lighting, the trees were pruned, and new pathways and steps were installed. During Phase II, a new playground will be created, and the park will be expanded to the north and west into what are now parking areas. The entire project is being done with city money, in accordance with plans drawn up by Parks Department architects.

SEEING GREEN

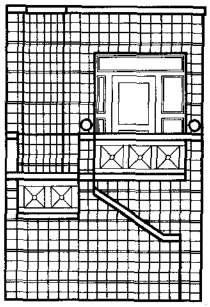
Other developers and the residents of their buildings are, or soon will be, the beneficiaries of Parks Department renovations. From the greenhouse windows and terraces of their apartments and from the building's landscaped sun deck, residents of Gramercy Place, a new condominium on Park Avenue South and 22nd Street, managed by J. I. Sopher, can follow the progressive renovation of Madison Square Park, one block away. Tenants at Rutherford Place, the luxury rental, on Second Avenue and 17th Street, enjoy the recently overhauled Stuyvesant Square, a lovely enclave across the street from the old Friends' Meeting House. Christadora House residents, on East 9th Street, will soon be watching Tompkins Square Park undergo a face-lift. They even may have some input into what is to be done. Preliminary plans for the project are now being drawn up, and within a couple of months, they will be shown to the community. Although the park is not slated for a total reconstruction at this time, $2.2 million has been allocated, and work is scheduled to begin in late 1989.

Sometimes, communities are the beneficiaries of developers' efforts to satisfy City Planning Commission requirements. In connection with the construction of The Horizon, The Glick Organization is building the first section of a new public esplanade-park, designed by Thomas Balsley, along the East River. Glick's contribution also involves carving a $1-million pedestrian passageway under the FDR Drive, and creating a fund for the upkeep of the park.

Perhaps, ultimately, the esplanade will circle much of the island, providing additional public access to the water. This is the kind of notion that excites Thomas Balsley, who, by his own account, is always "sniffing around" for new places to create public spaces. One of his ideas is for a ten-acre park in Chelsea, a block-wide section of which would be elevated over the proposed new West Side Highway, and would slope down toward the river to create an amphitheater. Another of his plans is for parks beside and under the Queensboro Bridge.

LUXURY LANDSCAPES

Developers all over town are installing courtyard gardens and landscaping rooftops, sun decks, plazas, terraces, and atriums. Symphony House, a 43-story, mixed-use



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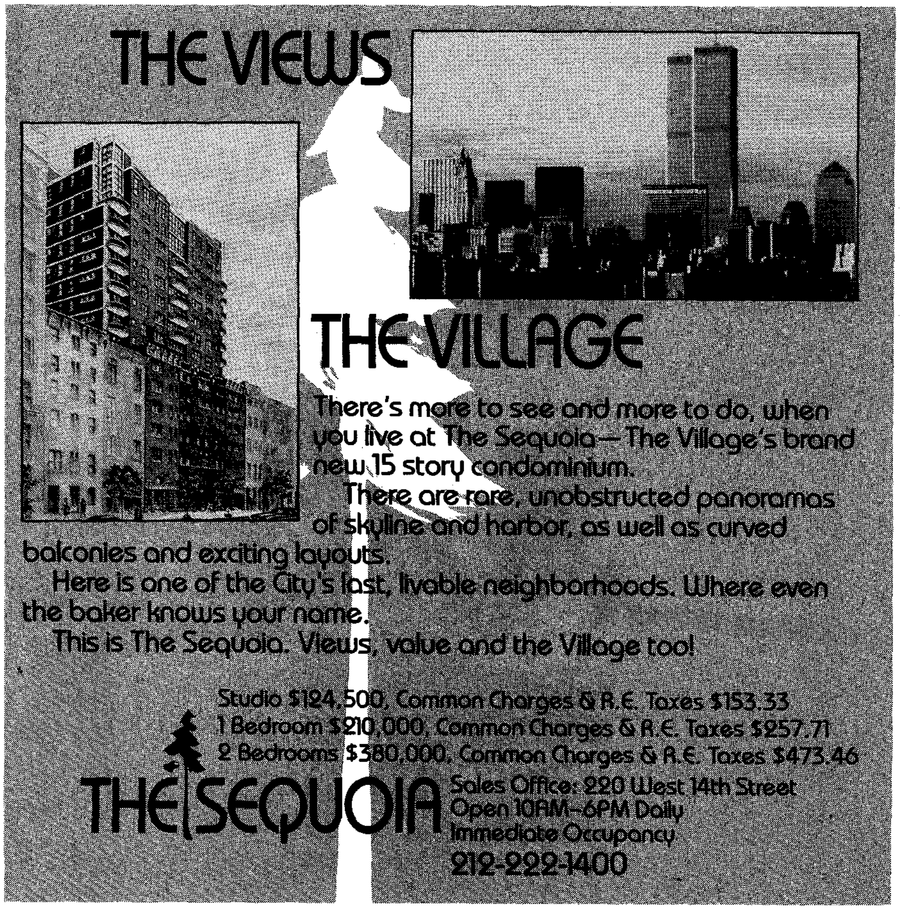

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building on Broadway and 56th Street, has plans to landscape its ninth-floor outdoor running track. Dennis Brady, vice-president of Jack Resnick & Son, the developer, said that the plan calls for plants that are particularly high in oxygen output, will provide joggers with shade, and generally make the environment more attractive.

A number of new development projects approach interior landscaping in terms of local environment. One of these is Dalton on Greenwich, the L. M. Dalton Corporation's new condominium complex across from Washington Market Park, in TriBeCa. The Dalton project, with its cast-iron detailing, and the park, with black, cast-iron fencing, complement one another. The park has a wide variety of trees and plantings, a community garden, a child/parent play area, and tennis and basketball courts. The developers have contributed lighting for evening tennis and sponsored a series of free concerts in the park. A number of the condominiums have private roof decks, and the buildings' courtyard and rooftop gardens echo the park.

FRIENDS OF THE EARTH

When Jerome Kretchmer, former environmental-protection administrator in the Lindsay administration and an owner of the Gotham Bar & Grill, and architect Joe Wasserman began building the luxury Columbus Townhouses along 89th Street, between Columbus and Amsterdam avenues, they initially thought they would build seventeen townhouses, with a preponderance of duplexes, and an occasional simplex unit. Every unit would have a fireplace and an outdoor area, if only a balcony. The developers planned to proceed in stages, the first comprising two townhouses.

These are now nearing completion. Pin oaks are newly planted in sidewalk wells in front of the buildings. Planter boxes help define the entrance area to the garden-duplex units. Each of these has a greenhouse windowed wall that looks into a garden enclosed by brick-and-stucco walls. These 12-foot-by-35-foot spaces, with floors of bluestone squares separated by grass joints, are lushly planted with shrubs, ground covers, and a major shade tree. All plantings were selected by noted landscape designer Signe Nielsen.

The only obstacle to the developers' original plan was that the site for the remaining townhouses was occupied by the eleven-year-old West Side Community Garden, one of the most beautiful gardens in the city. Several years of adversarial relationships ensued, although these gradually turned toward mutual respect, compromise, and ultimately cooperation. The developers and the West Side Community

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Garden, Inc., with the assistance of the Trust for Public Land, have now put all but the finishing touches on an agreement that will enable the garden to retain approximately 18,000 square feet of the 89,000-square-foot site in perpetuity, and permit the developers to begin Phase II of their townhouse project. A new community garden, with an amphitheater, will be created on the reserved parcel, in accordance with a plan devised by landscape architect Terry Schnadelbach in cooperation with the gardeners. The $360,000 needed for the project was contributed by the developers, and through an extraordinary fund-raising effort by the West Side Community Garden, Inc.

GREEN SCENES

According to Henry Stern, New York City commissioner of parks and recreation, "Whether it's Washington Square, Madison Square, or Central Park, New Yorkers love to live across from parks. They provide light, air, and open space."

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Parkside or not, many new luxury residential buildings reflect the natural environment. Design elements such as curvilinear rooms and walls of glass afford sweeping views. Lobbies and façades are decorated in shades of green. Setbacks, irregularly shaped buildings, and slim, high towers rising from shorter, wider bases allow for a maximum number of terraces, on which residents can plant their own private gardens.

Adding a garden is a way to put one's own imprint on an apartment, while increasing its value. In fact, Iris Libby, senior vice-president of Corcoran Group Marketing, suggests that each dollar invested in a properly installed and maintained terrace garden will net the owner twice that amount when the unit is sold.

Developers, the Department of Parks & Recreation, local community boards, and private individuals are all engaged in efforts to devote more space to the natural environment. Parks and private and public gardens are finally getting the attention they deserve; landscaped atriums, lush courtyards, and terraces and balconies are becoming standard in new constructions. With the density of the city and the more than 20,000 apartments that have been built in the last few years, it is becoming more important than ever for city dwellers to have access to greenery and the natural world.

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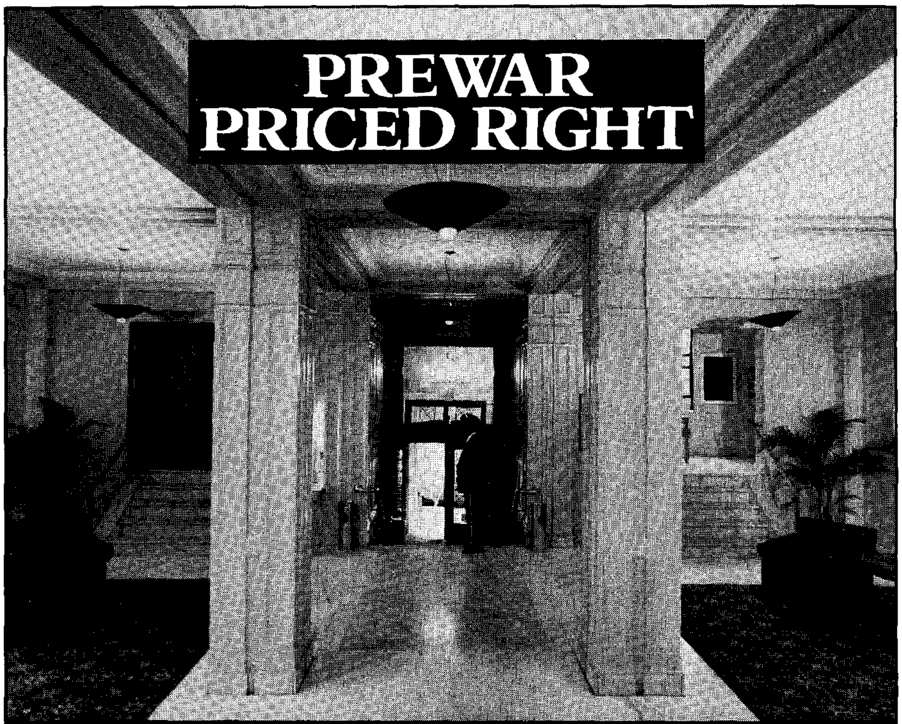

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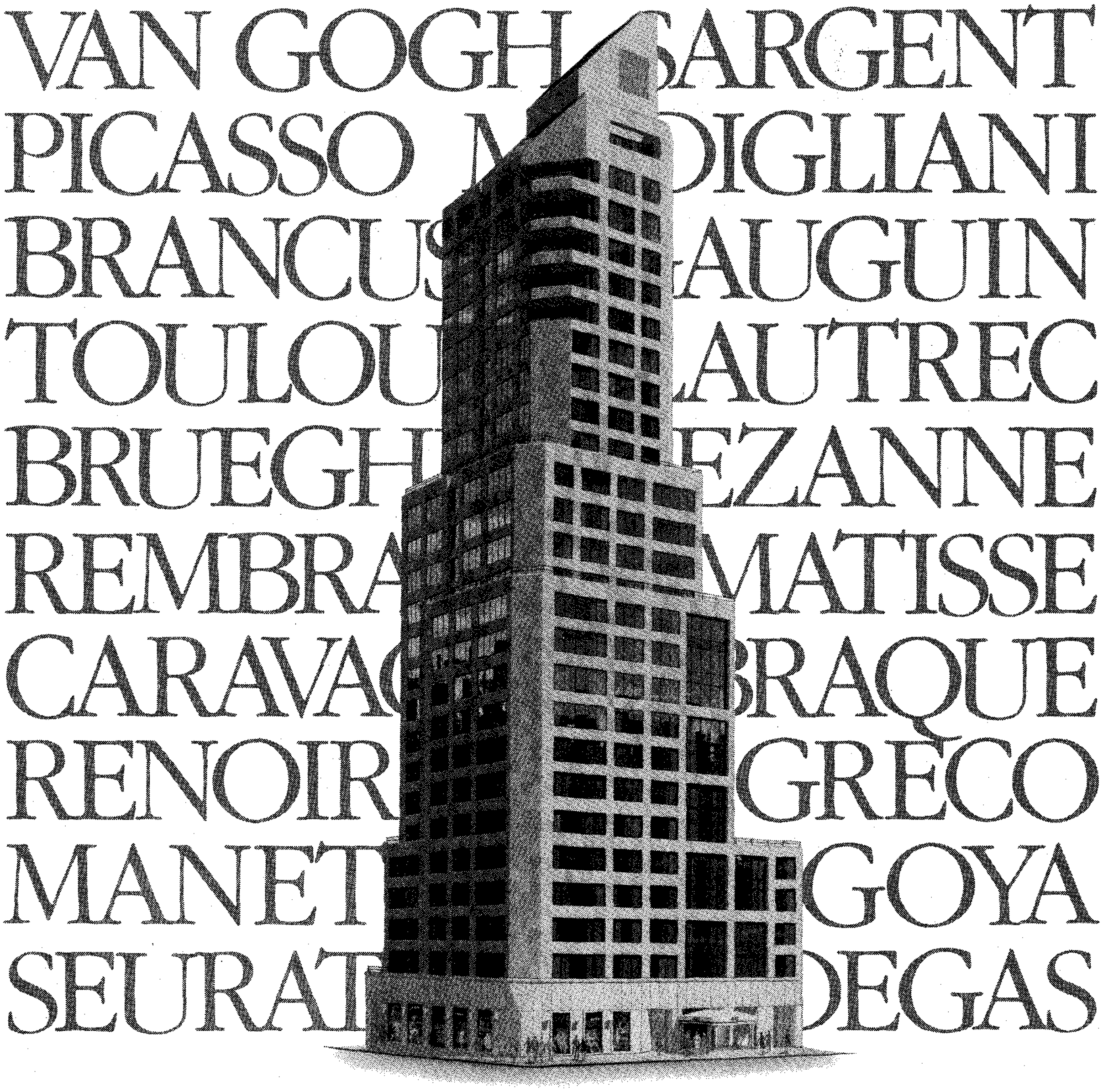

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Movies/David Denby

WHAT'S IN A GAME

"...In *House of Games,* David Mamet celebrates the con man's warrior pride, his prowess, his delight in the perfect sting..."

House of Games, THE FIRST DAVID MAMET screenplay that Mamet has directed himself, is both fascinating and inept. It's hard to believe that so solemn a movie can really be devoted to the joys of larceny, that so frozen and stiff a directing style can serve to celebrate the quicksilver inventiveness of con men. As a movie director, Mamet is warring with himself.

Lindsay Crouse, Mamet's wife, stars as psychiatrist Dr. Margaret Ford, author of the best-selling book *Driven* and herself a parched, joyless workaholic. Trying to help a client out of trouble, the brave Margaret becomes involved with a group of companionable hustlers working out of a downtown billiard parlor. When the men try to take her money, she discovers she's excited by the sense of danger that envelops her. She wants more of it.

As a playwright and screenwriter, Mamet has never shown much interest in women, and here he depends on malicious, second-rate ideas about "uptight" ladies. The rigid, humorless doctor, with her short, brushed-high, androgynous haircut and her unblinking stare, has obviously been created by Mamet to be knocked off her high horse. She's the kind of guilty and neurotic shrink who can't help anyone, who's given to rather pathetic Freudian slips—a patsy. When Margaret meets Mike (Joe Mantegna), the saturnine, dominating leader of the con artists, she's immediately attracted.

Mike explains to her that an amateur trying to hide something will betray himself with a "tell"—a tilt of the nose, say, that indicates which hand a coin is hidden in. Proving his point, he successfully guesses things that Margaret is trying to conceal. The erotic subtext of his hold on her is that he can "tell" everything about her desires—she's naked before him. He goes to bed with her in someone else's hotel room, increasing her sense of violation, and she's thrilled.

Margaret wants to be part of the gang's dangerous games—and here I think Mamet is on less ugly and cynical ground psychologically. Having been fooled once, she now longs to be let in on the tricks. It's the most pathetic of plaints: Lie to other people; tell the truth to *me.* She takes part in an elaborate swindle, going deeper and deeper into danger. Flattered by Mike's patronage, she fails to understand the most important thing about him and his friends, which is that whatever truth a con artist speaks is only at the service of a lie. She sets herself up to be fooled again—until she finally snaps out of it and determinedly takes her revenge.

BLUFFING IT: *Joe Mantegna and Lindsay Crouse.*

The con artist lets us see or hold something (money usually); he gets us to believe in a fiction by showing us things that are true. In the end, he's a philosophical nihilist whose tricks shred the idea of truth or sincerity. Artists, we realize, are a benign, nourishing form of the same thing. Like Margaret, who longs to trust the man violating her, we long to trust the people telling us a story. In that sense, perhaps, all movies are con jobs, showing us real streets, gumdrops, and carpet stains to get us to believe an extravagant fable (Marianne Moore: Poetry should be " 'imaginary gardens with real toads in them' "). This movie, of course, is especially untrustworthy. It takes us in as it goes along, then reveals that it's been fooling us as a way of gaining our belief—thus setting us up for the next sting. For all its stiffness, *House of Games* has intellectual pleasures unknown to other thrillers. During a high-stakes poker game, for instance, we're nervously watching the nature of reality collapse and then collapse again.

The teasing, bluffing narrative of *House of Games* is good nasty fun. And as Mamet demonstrated in *Glengarry Glen Ross*—the best American play I've seen in years—he can do much more than write great huckster's patter. He creates the huckster and con man's sense of self-justification. He shows us that from the liar's point of view, lying is the purest form of reason, that ethics are just a memory, a set of exploitable poses, no more or less useful than anything else. In *Glengarry,* we could sense that Mamet was getting at something central—our business civilization's familiar habit of slipping into fraud. In *House of Games,* the point is smaller, more self-contained: Mamet celebrates the con man's warrior pride, his prowess and reach, his delight in the perfect sting. A master of profanity, insult, and of a harshness so bleak that it's often funny, Mamet writes terse, bristling theatrical dialogue—a more entertaining, plainer version of Pinter's elegantly barbed style.

If Mamet hadn't constructed his narrative so cleverly, the movie would have been a dud, because he directs in a frigidly off-putting formal style. This master of colloquial dialogue has his actors de-

Photograph by Lorey Sebastian.

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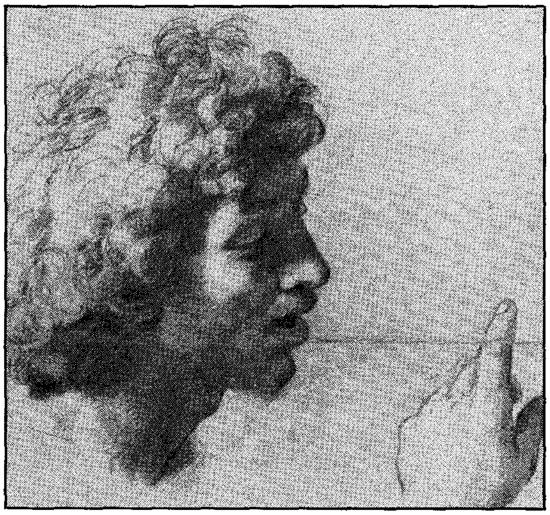

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RAPHAEL *Head of a Young Man with Curly Hair; Left Hand.* Barbara Piasecka-Johnson, Princeton, NJ. Photo: Marek Bulaj.

claiming their words in deadly, loboto mized tones. Except for a few bits of co man's shoptalk, not a word is uttere rapidly, nothing is thrown away or ove lapped. Nor does he bother to create th illusion of spontaneity—a buzz of atmos phere, a sense of life flowing around th characters. As a director, he's a contr freak drawing on the most static and pre tentious traditions of the theater and th European art film. He isolates people i a nameless big city (the movie was shot i Seattle), posing the elocutionary actor against blank or blacked-out back grounds. Sometimes they even walk awa from the camera into pools of light, lik Jimmy Durante in his most nostalgic "And good night, Mrs. Calabash, wherev er you are" moments. Mamet is naïve i he thinks this ancient theatrical stuf comes close to the chiaroscuro intrica cies of *noir* lighting.

House of Games should have bee much more exciting. Certainly the moo of hieratic solemnity is at odds with a celebration of gamesmanship. We're bein initiated, it seems, into a higher mystery the cult of confidence. (One imagines th classier sort of sadomasochists speakin to each other in this hushed, formal way. Or perhaps the movie celebrates the cul of David Mamet's art: The playwrigh may have laid in all that dead air because he thinks his words so precious that n one should miss any of them. Lindsay Crouse, faithfully carrying out her husband's design, gives an almost completely waxen, zomboid performance. On the other hand, Joe Mantegna, while not a vicious or as funny as he was in *Glengarry,* is insinuating from the moment he first steps out of the dark. Mantegna has black eyes, a face that narrows menacingly at the jaw, and sensual, fleshy lips. He's quick and sure, with enough intellectual energy to carry everything before him. The perfectly equipped hustler, he's great at bullying one-upmanship; you want to be on his side. He could lead Mother Teresa herself to Hell.

AT 60, CHUCK BERRY HAS A LIVED-IN FACE that takes the light beautifully, with high cheekbones and a delicately molded mouth and chin. In the documentary **Chuck Berry Hail! Hail! Rock 'n' Roll,** he is straight and lean—the result, no doubt, of many years' nights on the road (that knee-cracking duck walk may be the best fitness routine of all time). Berry works hard, and his sculpted handsomeness is a sure sign of his showman's morale. A man whose looks could only be those of a professional entertainer, he's the least pretentious, the least crazy, the least flailing-about-apocalyptic of the great rock stars. Like Louis Armstrong, he's out there to give pleasure.

When Berry talks, his voice is seductive and meditative; it argues, implacay, for his own point of view, wandering ere and there in tone, feeling out the mbiguity of a word or phrase, then seting into certainty. He is a dazzling, inmidating man, with more devious corers than a darkened labyrinth, and part f the pleasure of this film, which was directed by Taylor Hackford (*The Idolaker, An Officer and a Gentleman*), lies confronting someone who is essentialelusive and unknowable. We want Bery to reveal himself, and sometimes he ill, sometimes he won't. This comound of opposites—mercenary-artist, astard-saint, boaster–humble man—is a ease (and perhaps a pragmatist—he held n to the juiciest stuff for his newly ublished autobiography).

Since Berry wrote songs and develped ways of playing the guitar that inuenced the Beatles, the Stones, Bob ylan, Eric Clapton, Bruce Springsteen, nd many, many others, it probably nakes sense to call him—as various peole do in the movie—the "king of rock 'n' oll." But he's also a wayward king, a sovreign who has gone through periods of uspicion and indifference and episodes f carelessness toward himself and his ubjects—the natural result, perhaps, of o long a reign. The purpose of Hackord's film is to celebrate Berry—and also o recall him to his majesty. For years, as veryone in the movie tells us, he would rrive somewhere by airplane, greet the ocal band five minutes before going on, lay his standard hits while the hapless, westruck young men wondered which ey they were supposed to be in, then ollect his money and disappear.

As Keith Richards explains, it was the xperience of hearing Chuck Berry do loppy gigs with mediocre backup that led im to gather a virtuoso group, including imself and Berry's old partner, Johnnie ohnson, for a St. Louis concert honoring erry's sixtieth birthday (last October). ichards, whose face looks like the leather eat of a prewar Daimler, is wasted, half ead even, but as sardonic and extraordiarily sophisticated as he is, he's still bashed before Berry, still able to be wounded by him. The antagonistic givend-take between the two men in rehearsls is a little nerve-racking (though the oncert goes well enough). Like Richards, he other rock stars who talk about Berry (a whooping, hysterically funny Little Richard, Bo Diddley, Jerry Lee Lewis, Springsteen, Clapton, et al.) are at their non-egotistical best. They know that if rock and roll has a history worth caring about, Chuck Berry is its fountainhead. They may have grown up around him, but they know they can't go past him. Anyway, they are a little afraid of the wily son of a bitch. *Chuck Berry Hail! Hail! Rock 'n' Roll* is one of the rare acts of devotion that neither emasculate nor trivialize. The movie has enlarged the great man's legacy. ■

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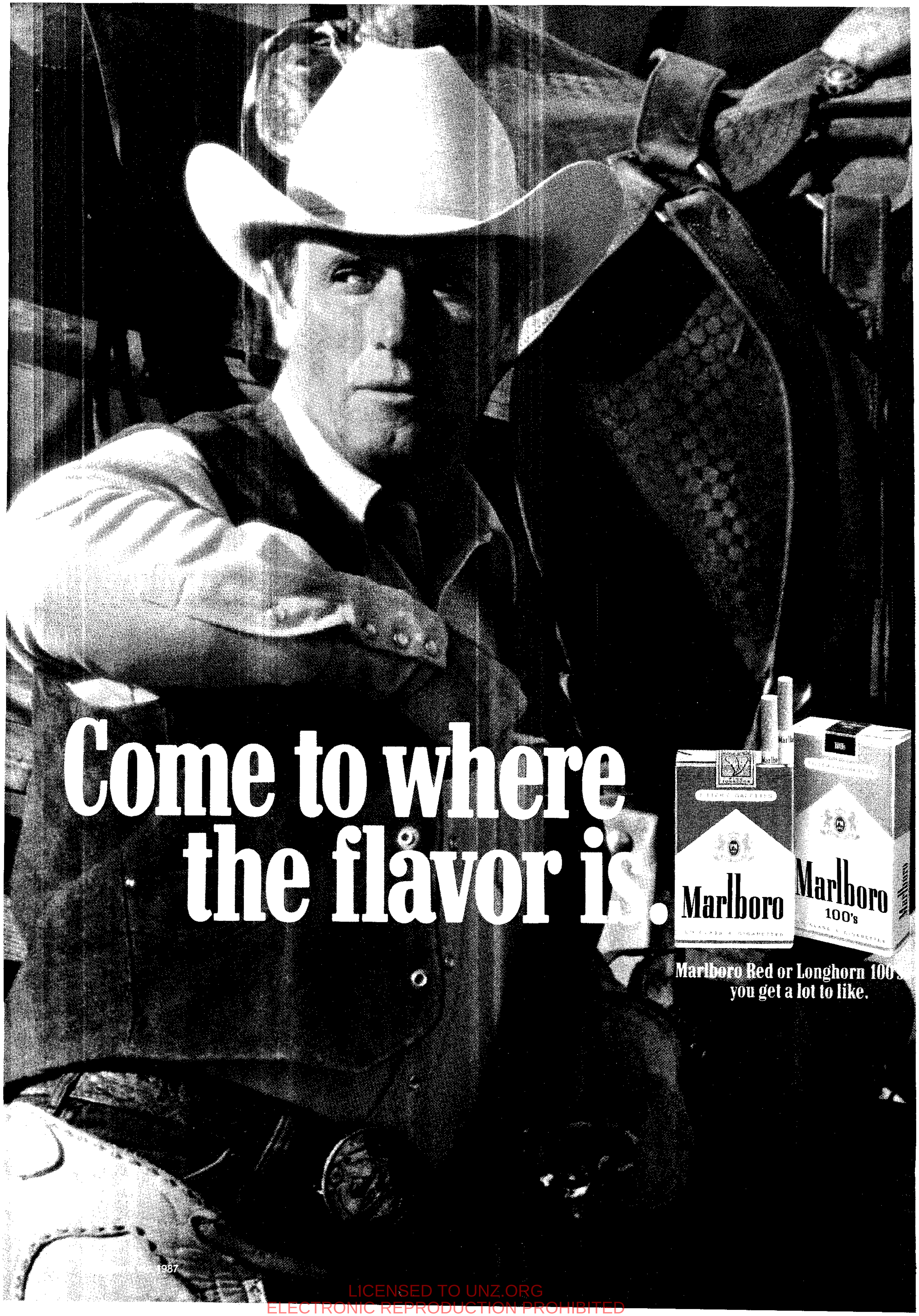
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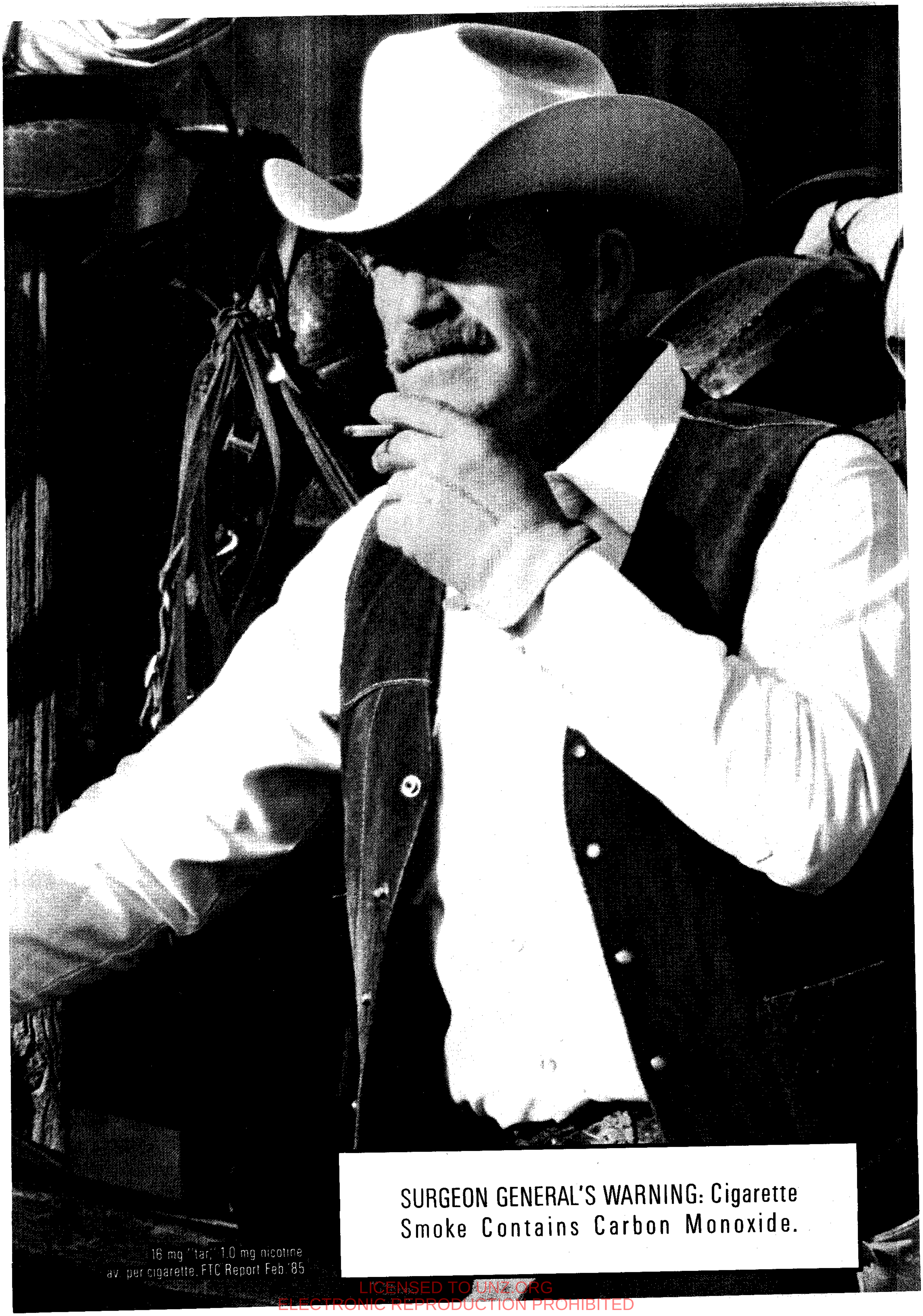

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Books/Rhoda Koenig

JOHNNY WALKER RED

"...The most extraordinary thing about John Walker's spying is how simple it all was. On one trip, he took along his mother..."

I Pledge Allegiance... The True Story of the Walkers, an American Spy Family, *by Howard Blum. Simon and Schuster; 438 pages; $18.95.*

IT SEEMED IMPROBABLE THAT JOHNNY Walker would ever fulfill his ambition to become an admiral. Having joined the Navy only as an alternative to jail after he was convicted for the inept burglary of a gas station, Walker had been a poor student, a loutish practical joker, and a spinner of hostile fantasies. Yet he did achieve his dream, even if he was not able to share his triumph with anybody for a while. For his years of selling information about cryptograms, he was rewarded by the KGB with the rank of admiral in the Soviet navy.

That Walker managed to get away with his espionage for seventeen years is remarkable enough, the more so when one considers that his secret was known to an alcoholic and resentful wife (later ex-wife). But Walker, the member of the John Birch Society and the National Rifle Association who sold out his country for small change, was not alone in his operations. With apparently no difficulty at all, he convinced his brother, his son, and his best friend to steal classified documents and pass them to the Soviets. The major weakness of Howard Blum's book is that we are never quite able to understand how Walker, who comes across as an uninteresting bully and sleaze, could have commanded the loyalty of his relatives and friends. We remain as perplexed as the Naval Investigative Service agent who, speaking of the difficulty of detecting potential traitors, says, "We ring a few doorbells, telephone a few COs. Basically, we're looking to see if a sailor has started flying the hammer and sickle on his front lawn or has come into sick bay complaining of a slight case of heroin addiction. Anything a bit more subtle has a good chance of falling through the cracks." One clue, however, is provided by the immense accumulation of human misery that collected around the family. Like the many sad women who fell for Walker, his neglected son was starved for love and eager to do anything for approval. Walker's success is probably a testament less to his own attractiveness than to the incompleteness of so many American lives.

The most extraordinary thing about Walker's spying is how simple it all was. It seems that to become an agent for the Soviets, all you do is go to their embassy, say "I want to talk with someone in security," hand over a list of codes, and receive handfuls of cash. That sets you up for a career of dodging around parking lots, leaving cans of 7 Up at strategic sites in the woods, and meeting bulky KGB men in Vienna and Casablanca. On one of these trips, Walker took along his elderly mother. She was only too glad to help her son outwit "pickpockets" on their flight home by wearing his money belt, bulging with cash from the latest payoff. On another, he asked his contact for help in becoming a more sophisticated spy. The Russian hesitantly confided that there was a book he could read that would teach him how to tail someone—*The French Connection,* by Robin Moore. "It's even in paperback, I think."

MAJOR SLEAZE: *The subject of* I Pledge Allegiance.

Blum's account of these antics is a readable one, but marred by his persistent need to be lively and colorful, even in defiance of language and common sense. A boy who "ran for all he was worth" could not at the same time have been "scared stiff," and a submarine captain might not really want his boat to move "as if on cat's feet." More annoying, Blum changes his author's voice to reflect the character he's writing about, producing not so much an effect of empathy as of a phony sort of chumminess, taking on a teenager's cuteness or a sailor's hearty indignation.

Walker's arrest was ignominious (he did not have on a uniform whose epaulets could be ripped off, so the FBI man stripped him of his toupee), but it gave his down-at-the-heels estranged family their first taste of the big time. His daughter appeared on the Christian Broadcasting Network and was awed to meet "one of the women from *Dynasty.*" His former wife, who had spent her days lifting crates and cementing shoe soles, was wooed by a TV producer for her side of the story. She expressed her dislike of the black limousine provided and the next day was offered one in white. And Johnny Walker began conducting the biggest negotiation of his career—$750,000 for a mini-series based on his life was not enough, he said. For something so important, he wanted *real* money. After all, that was no more than he had made in almost twenty years of spying for the Russians.

The Fords: An American Epic, *by Peter Collier and David Horowitz. Summit Books; 496 pages; $22.95.*

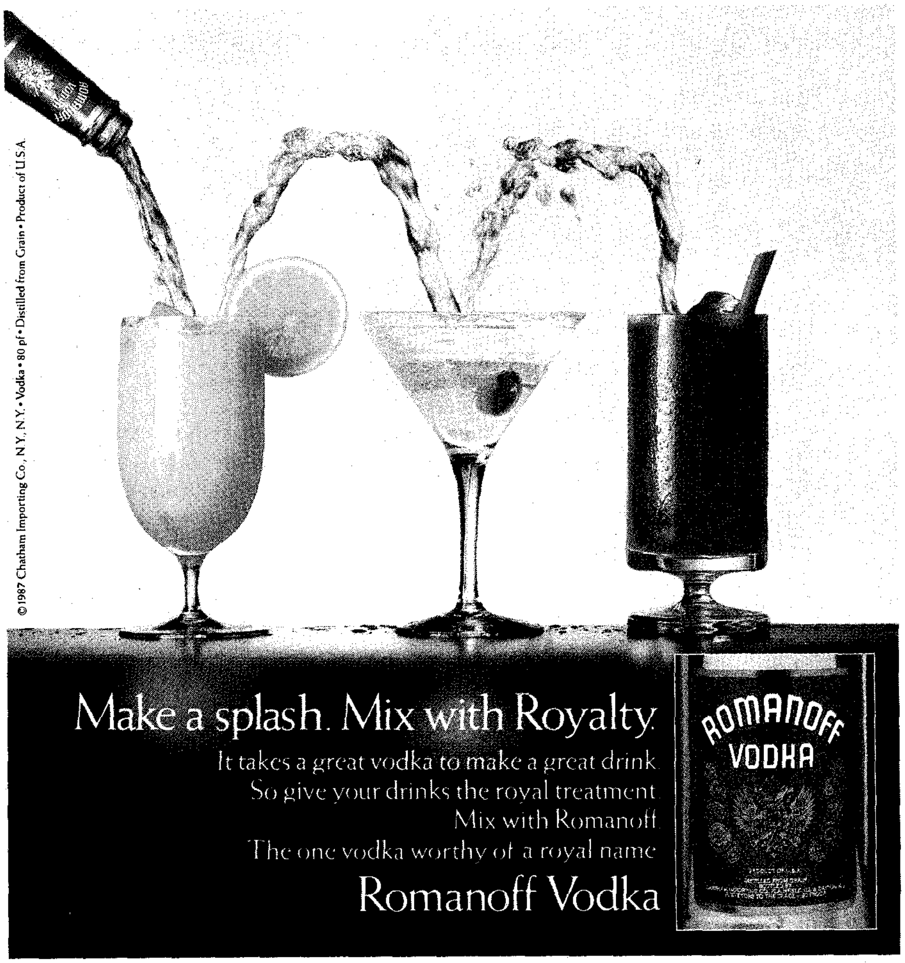
WITH MORBIDLY GOOD TIMING, THE WRITers who have profiled the Kennedy and Rockefeller clans have provided a biography of Henry Ford II, his father, and grandfather. The three men epitomized the American businessmen of the periods they represented—Henry Ford, the homely, brilliant visionary and crank; Edsel, the impotent son whose name, during the Depression, symbolized failure within the family long before it became a public laughingstock; Henry II, the hearty, public-be-damned entrepreneur of the postwar boom economy. *The Fords* is part business history, part social history (in other words, gossip). If you enjoy recon-

Photograph by Mark Edward Atkinson.

structions of board meetings and office politicking, this is the sort of book you will like; if not, there are family squabbles, drunken indiscretions, and carefully worded sex talk (Henry, we are told twice, accused his second wife, Cristina, of having an affair with Imelda Marcos). There are also a number of details, such as a Ford wife's penchant for red dancing pumps, or a Ford nephew's unhappiness at boarding school, which are there for no one to enjoy, merely to show us that the authors have talked to members of the family.

Since Collier and Horowitz can fairly assume their readers are more interested in Henry II's carryings-on with Cristina than in his grandfather's walk-out with Evangeline Cote, they devote more than half of their book to the third generation, an imbalance that poorly reflects the first Henry's contribution to American life, if not to scandal. Readers who keep up with the People pages but are weaker in history, however, may be more struck by the bizarre and primitive nature of the Ford founder. Not content to be an anti-Semite on a private scale, Henry Ford promulgated his views in his newspaper, the Dearborn *Independent*, which, after the First World War, actually published *The Protocols of the Elders of Zion*, and supported research into the theory that a conspiracy of Jewish bankers had been behind the assassination of Abraham Lincoln. A food faddist, he picnicked on weed sandwiches and made the Ford executives miserable by filling their cafeteria menu with soybean recipes. Contrary to what we were always told in school, he did not invent the assembly line.

The second Ford, Edsel, was always a bridesmaid at Ford, his father cutting him off from any position of power until, plagued by ulcers and, later, cancer, he died at 49. By then, however, Henry was too old to have the will or the wits to oppose his grandson "Hank the Deuce" (or "Duce," as one of the employees made it). Henry II took over and, sadly, repeated the family tragedy by isolating and emasculating his brothers, who became alcoholics. On the other hand, he presided over the greatest successes in the company's history. But this grants him more appeal to stockholders than to readers. For all the effort the authors expend on him, Henry Ford II comes across as no more likable than his grandfather, and certainly less inventive and discreet. Nor do any of the other Fords have enough substance or psychosis to claim our interest for long, though Cristina has a passing trashy appeal, showing off her breasts to Kissinger and L.B.J. and carousing with Charles Revson (she caught his eye in a drugstore, where she asked for his lipstick). It takes only a mild appetite for business and gossip to begin this book, but it would take an almost bottomless one to finish it. ■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ABIDING PASSIONS

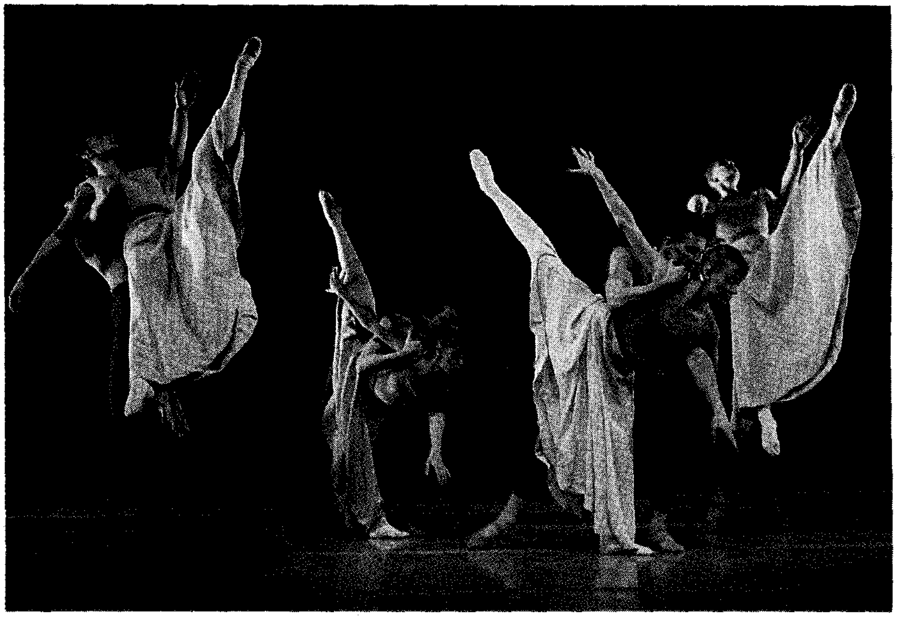
"...In *Embraced Waltzes,* modern and classical dance support and enhance each other like partners in a blessed marriage..."

THE GENRE OF THE PIANO BALLET permits us the illusion of sharing intimately in the emotional lives of real people—even while we know we're witnessing theatrical artifice on a grand scale. The outstanding works in this mode are Balanchine's *Liebeslieder Walzer,* Robbins's *Dances at a Gathering,* and **Eliot Feld**'s *Intermezzo,* each of them among the finest pieces by the choreographer. Now Feld, after many a fallow period, has come up with *Embraced Waltzes,* which matches his *Intermezzo* in quality without in the least echoing it in content.

With his choice of music, Feld makes an ironic little bow to Robbins, who used some of the same Chopin selections for his *Dances at a Gathering.* In his choice of subject, he is at once passionate and dispassionate, revealing the several faces of romantic love without conjuring up plot or even specific character but simply through the means of dance. His four couples represent moods that range from ebullient, almost heedless ecstasy to quiet, mature fulfillment. The performers' (especially the women's) individual temperaments are an essential part of the effect, yet the most important element remains Feld's astute composition.

Using the motif of the embrace—the literal stuff of romance—Feld has his couples clasping hands and twining arms to create a series of ravishing lifts. These suggestions of heady feeling are undercut with irony; though the woman is empowered by her cavalier to soar, her freedom is circumscribed by the reach of his arms. The ballet also functions as a nearly abstract study of the space dancing can inhabit: the air, a middle ground that's measured by the standing figure, and the floor. Lots of the action emphasizes and celebrates this close-to-the-earth plane (modern-dance territory), the women moving like undulating waves through sitting and kneeling positions. Feld's background encompasses modern as well as classical dance, and here he has the two genres supporting and enhancing each other like partners in a blessed marriage.

The ballet is complemented by the exquisite restraint of Theoni V. Aldredge's costumes. They're just one step removed from practice clothes: leotards and tights with a simple ribbon belt and, for the women, ankle-length skirts, whose slightly rippled hemline is the only overt concession to romance. The palette is muted: warm grays, mauve, dusty pink, and wine. The women wear neither pointe shoes nor the heeled slippers of ballroom dance but the soft shoes of the classroom that sheathe the feet like a second skin, allowing a sensuous dialogue between the sole and the ground. (*Embraced Waltzes* can be seen during the Feld Ballet's engagement at the Joyce, which continues through October 31.)



PIANO BALLET: *Eliot Feld's new work uses the literal stuff of romance.*

THE GREATER PROPORTIONS HIS LEGEND assumes, the less **Mikhail Baryshnikov** can be seen dancing, live, in the dance capital of the world. He failed to perform even once in American Ballet Theatre's last two-month season at the Met, though he then toured outside New York with his own little group. Meanwhile, he's making himself available to huge audiences—including many who'd just as soon leave dance as take it—through video and film. Who knows what his motive is? Money? A star's instinct for self-aggrandizement? A desire to explore new media or to popularize his art? Maybe a mix of all these. The question is probably irrelevant. Here he is, accessible as never before, albeit at one remove.

His latest TV venture is *David Gordon's Made in U.S.A.,* a *Dance in America* project of abundant intelligence, wit, and charm, directed by Don Mischer. Gordon has constructed three pieces that feature Baryshnikov, only one of which, *Murder,* a gory spoof originally made for ABT's repertoire, disappoints. The other two, designed expressly for the television medium, contain more subversive originality than one could glean from a year of steady box watching.

Valda and Misha is a dancing-as-walking and talking duet for the Russian-born Baryshnikov and the English-born Setterfield (Gordon's wife and muse). The verbal exchange, filled with Gordonesque double meanings, is ostensibly autobiographical, revealing how two of the world's most engaging émigré artists arrived at where they're at. Gordon doesn't miss a trick. Rather than glossing over it, he points out the fact that the exquisite Setterfield is considerably older than Baryshnikov (at one point, she dandles him on her lap) and displays frankly the element of erotic possibility in their encounter. He gives Baryshnikov's virtuosity the only possible challenge left to it by having the dancer sketch a couple of his

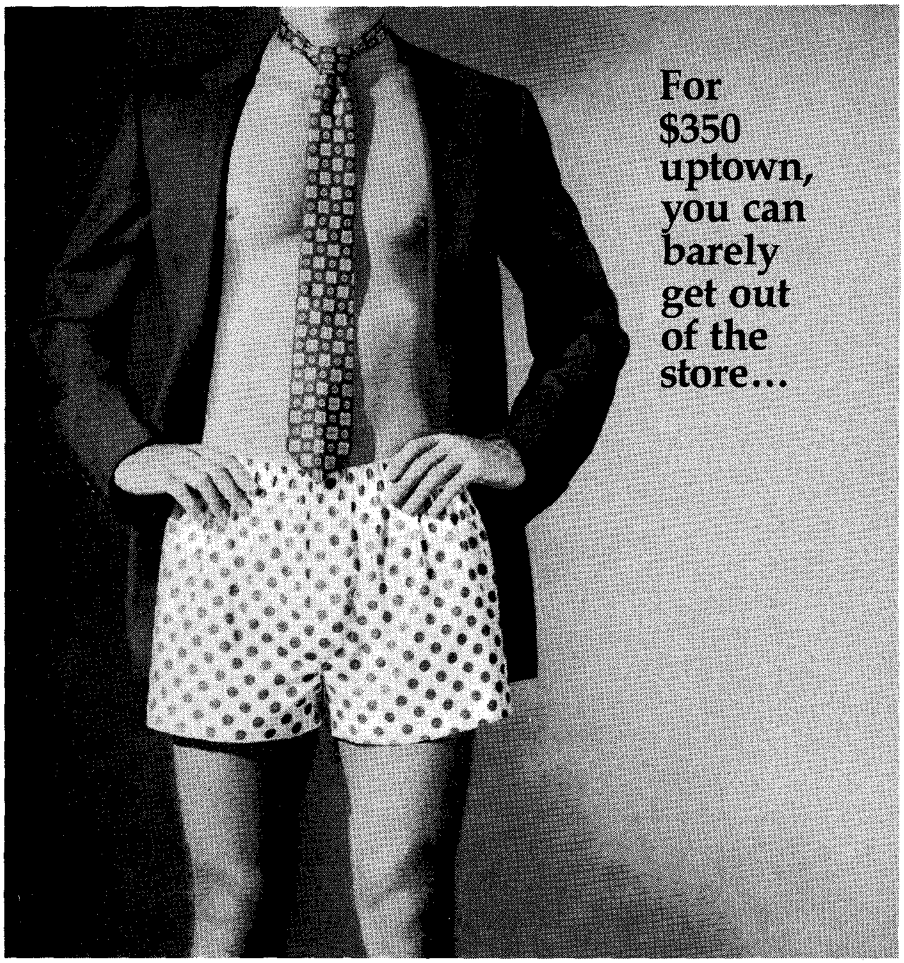
Photograph by Beatriz Schiller.

abled feats in slow motion. And in case anyone was planning to accuse the postmodernist Gordon of being co-opted by the Establishment, a central role in the piece is given to a cheap metal folding chair, a signature prop from the days when Gordon was admired only locally.

The chair is also prominent in the brilliant *TV Nine Lives,* where Baryshnikov and a handful of members of Gordon's Pick-Up Company become knockabout clowns in a loopy Western. Bodies intertwine, tumble, jostle, and cantilever off one another, as if competing for possession of the TV screen's tiny space or perhaps reconstructing as a single, multilimbed organism of several minds. Set against corny old cowboy songs, the action has a gorgeously quirky rhythm that may have been inspired by Baryshnikov's genius for timing; in turn, the laconic cool that makes his delivery so beautifully funny owes a lot to the Valda of the previous piece, who remarks, moving all the while with casual elegance, "Having a baby took me by surprise, but it seemed simpler to continue." (Friday, October 23; 9 to 10 P.M.; Channel 13.)

A terrific dance-actor, Baryshnikov has no particular skill in acting with words; in movies, then, he can play only himself. His personality is so charismatic that he nearly got away with it in the 1985 *White Nights,* but the ploy fails in the recently released *Dancers,* directed by Herbert Ross. In this misbegotten film, which futilely tries to be another *Red Shoes,* a "real life" tale of profound hokeyness is paralleled by a performance of the Romantic classic *Giselle.* Thus Albrecht, played as an aristocratic cad taking advantage of a guileless virgin, becomes Tony Sergeyev—ballet superstar, company director, and irresistible womanizer, lusting his way right down to the newest girl in the corps. There may be more than one parallel here with Baryshnikov's own life, and the filmmakers' use of common gossip to manipulate their audience is tacky and embarrassing.

Actually, *Dancers* offers something to offend everyone. A public accustomed to the sophistication of even routine, medium-grade movies will refuse to tolerate the maudlin silliness of its plot, studded with lines like this one from betrayed ingenue to antihero: "It was great. You made me feel special, different." Dance fans will resent the ruthless fragmentation of the performance segments and the fact that, when dance is finally allowed to take over for a stretch, movement even approaching allegro tempo registers as a blur. Of course, anyone with a scrap of feminist feeling will object to the glorification of Tony's sexual conquests—as if they were some natural corollary of his dance power—and nominate the guy as a fully deserving candidate for the wilis' revenge. ▬



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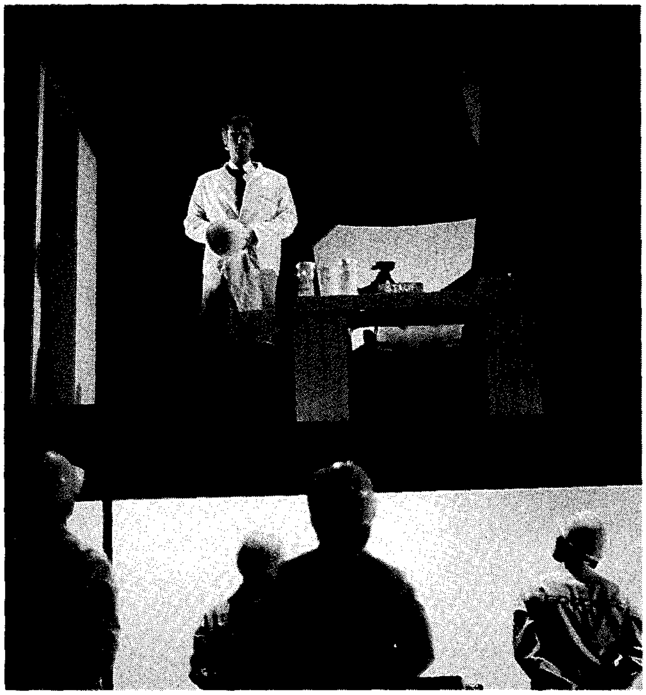
FATAL FLAW

"...To judge from three of its productions, the missing ingredient in the American Music Theater Festival this year is music..."

A NEW MUSICAL BASED ON MORDECAI Richler's popular novel and film *The Apprenticeship of Duddy Kravitz;* the premiere of a music theater piece called *Stauf,* the tale of a latter-day Faust who sells his soul to corporate devils at a nuclear-power plant in the Southwest; the world's first "neurological" opera, *The Man Who Mistook His Wife for a Hat,* inspired by Dr. Oliver Sacks's famous case history of the same name—all this and more could be seen during the past few weeks at the fourth annual **American Music Theater Festival** in Philadelphia, where instant-recognition factors obviously count just as much as novelty.

Nothing wrong with that. Musical obscurantism and inscrutable personal visions are not absolutely essential for contemporary opera, music theater, or performance art to be thoughtful and relevant. The American Music Theater Festival approaches such things in a relaxed, refreshingly nondoctrinaire spirit, and it has prospered. Since 1984, the festival has discovered, encouraged, developed, and produced a varied repertory, and much of it seems to be catching on: *The Gospel at Colonus,* the Oedipus myth retold in revivalist style and a hit at the Brooklyn Academy of Music's Next Wave Festival; *The Juniper Tree,* a minimalist fairy tale by Philip Glass and Robert Moran; Paul Dresher's multimedia rock extravaganza, *Slow Fire;* and Anthony Davis's jazz-influenced opera on the life and times of Malcolm X, seen last year at the City Opera. There have also been valuable revivals from the past, like Gershwin's *Strike Up the Band,* Duke Ellington's *Queenie Pie,* and this year's *Revelation in the Courthouse Park,* by that inimitable inventor of weird and wonderful instruments, the late Harry Partch.

Stauf was written—words and music—by Eric Salzman, the festival's artistic director, and his longtime colleague, Michael Sahl. Like Philip Glass and many other composers now in their early 50s, Salzman and Sahl were reared back in the 1950s, when strict serialism was considered sacred writ, and they revolted early on. To my taste, Salzman and Sahl have taken a more interesting, eventful, and challenging road than Glass. Instead of narrowing their sights and settling down with an even more restrictive system, the two decided to explore musical diversity, and their homemade theater pieces gleefully romp through whatever genre happens to suit the occasion: pop, gospel, grand opera, country and western, blues, musical comedy—even serial dogma when that seems appropriate.



PHILADELPHIA "FAUST": *The best scenes in* Stauf *go to the Devil.*

Such omnium-gatherums can easily fly out of control, and the previous Salzman-Sahl creations I've seen were, admittedly, messy affairs. *Stauf* is not. All the various elements fit smartly into place, each number has a precise musical function, and the stylistic contrasts are carefully balanced to enhance the overall dramatic effect. Of course, whether the material itself works or not is another matter. In this Faustian fable, wimpy Henry Stauf and his ill-fated girlfriend, Margarita Morales, come off as little more than pallid clichés. As usual in such morality tales, all the best scenes go to the Devil, divided here into two squabbling deities: Dr. Jove, the smooth-singing tenor who runs Goodworks Co., and Kali, a raunchy nature goddess of many disguises, who can outbelt Ethel Merman. In the end, though, *Stauf* stumbles over its own score, and that really hurts—the musical invention is prodigal and clever, but not especially memorable.

The production, staged in conjunction with the Philadelphia Theatre Company, was first-class. Rhoda Levine put Peter Harrison's gritty split-level set to excellent use, making subtle distinctions about who is on top and who is not in this crafty game of power ploys. John O'Hurley and Patricia Holley did as much as possible for Stauf and Margarita, but they paled opposite Thomas Young's oily Dr. Jove, a masterly study in genial corruption, and D'Jamin Bartlett's tireless Kali, an extraordinary vocal creature with lungs of steel.

In its latest incarnation as a musical, Mordecai Richler's *The Apprenticeship of Duddy Kravitz* has a book by Richler and Austin Pendleton (who also directed), lyrics by David Spencer, and music by Alan Menken, best known for his score to *The Little Shop of Horrors.* This is a nervy subject for a musical, but it has been skillfully adapted without compromising the scary theme: how a brash but basically lovable teenager sets out to "be someone" and in the process turns himself into a monster. Duddy's wheeling-and-dealing adventures take naturally to the stage, which is constantly filled with interesting people doing interesting things: from Duddy's first fantasies of earning family approval, through his hilarious attempt to film a Bar Mitzvah, to his final chilling transformation into a morally bankrupt con man.

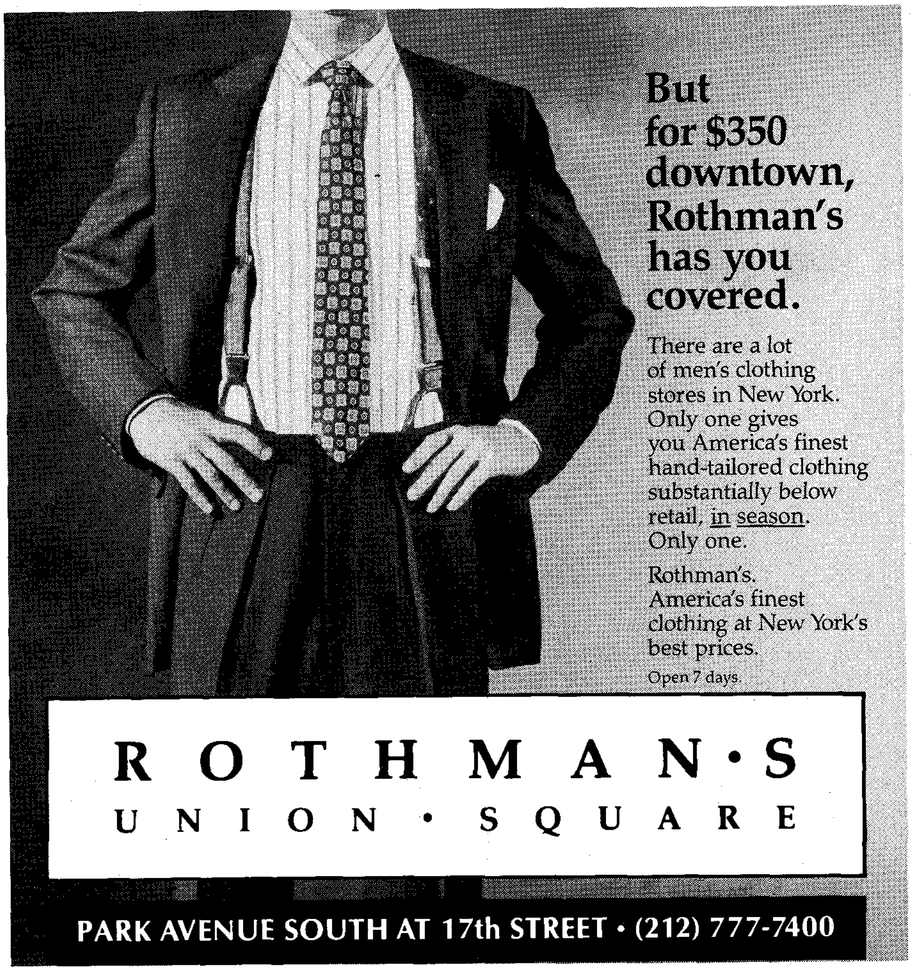
The fatal flaw here is the stultifying score, a gray study in anonymous functionalism that drags every promising scene down to its own dreary level—even the diversionary songs, dances, and specialty numbers barely qualify as entertaining window dressing. What *Duddy* ravitz really needs is a composer who ın energize, define, and give emotional imension to a subject of real dramatic ıbstance, but Menken's tiny talent nev- r even begins to do the job. Lonny Price 'orked like a demon to bring the title ɔle to life, and he very nearly succeeded. he rest of the large cast was decent nough, but hardly a voice in the lot ould carry a tune—no great loss in this epressingly unmusical musical.

A British import, *The Man Who Mis- ɔok His Wife for a Hat* is an hour-long hamber opera by Michael Nyman about)r. P., a real-life music teacher and sing- r (now deceased) who suffered from vis- ıal agnosia, an inability to distinguish ɪne object from another. We learn about)r. P.'s affliction during a consultation vith a neurologist, and his disorder is lemonstrated most poignantly when, as ıe is leaving, the patient reaches for his vife's head instead of his hat. The only vay Dr. P. can keep a tenuous grip on 'eality is to associate objects with musi- :al themes, usually by his favorite com- ɔoser, Robert Schumann.

This slight neurological vignette has ɔeen adapted for the stage with surpris- ng success by Nyman, Michael Morris, ınd Christopher Rawlence, whose libret- o often quotes verbatim from Dr. Sacks's :ase history. The modest production, ɔriginally directed by Morris and de- ıigned by Jock Scott for the London Insti- :ute of Contemporary Art, worked like a :harm, and Frederick Westcott personi- ìed Dr. P. exactly as Sacks describes him n the book: "an aged, but infinitely mel- ow Fischer-Dieskau."

The villain of the piece, once again, is :he music, an impoverished secondhand ninimalist score for solo strings, piano, ınd harp that irritatingly drones and :hugs away in the background. Some :laimed to detect moments of great musical beauty in the opera, but I suspect that what they heard were all those borrowed Schumann themes ornamenting Nyman's plodding accompanimental formulas. In the question-and-answer period following the performance, the audience virtually ignored the composer and continually asked Dr. Sacks to expand on the pathology of Dr. P.—a good indication of what a minimal role music plays in this theatrical enterprise.

It may be an unfair generalization, but to judge from the three works I saw, the missing ingredient in the American Music Theater Festival—this year, at least—is music. Operas never succeed because of brilliant librettos, nor do musicals triumph for long on the basis of dazzling lyrics or spectacular production numbers. From Monteverdi to Gershwin, the dominant force in shaping great music theater has been great composers, and perhaps future festivals in Philadelphia will be lucky enough to discover one. ■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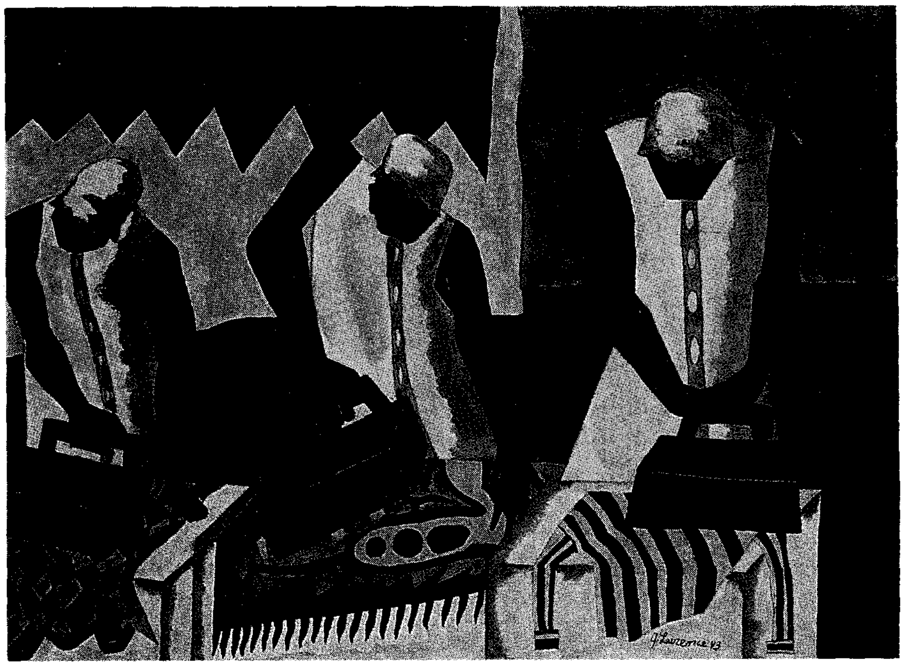
Art/Kay Larson

BOUND FOR GLORY

"...In his retrospective, Jacob Lawrence's achievement appears simple at first, but it is also complex when you least expect it..."

"Jacob Lawrence, American Painter," AT the Brooklyn Museum, is in danger of being too easily overlooked in this season of monumental exhibitions. Compared with Zurbarán, Süleyman the Magnificent, and the Hudson River School at the Met, Frank Stella at MOMA, and Raphael at the Morgan Library, Lawrence's long career—which stretches from 1937 to the present without diminishment or distraction—has the flavor of home cooking.

But it's this endurance that marks him as a living reminder of a nearly extinct American tradition. His opinions, formed during the social-reform movements of the thirties and filtered through the coarse mesh of American Cubism, have made him the premier painter of the American black experience, an accolade humbly and judiciously earned. His achievement appears simple at the outset—at fast glance these paintings resemble comic strips—but it is also complex when you least expect it. There is a narrative force that gains momentum within each picture and that may yet prove instructive to a younger set of painters.



RHAPSODY IN BLUES: *Lawrence's* The Ironers *(1943).*

Lawrence's art is as homegrown as jazz. As a teenager he learned to draw when his working mother put him and his siblings into an after-school program at Utopia House, in Harlem. His teacher there, Charles Alston, said he left the youngster alone to find his own way: "All he needed was encouragement and technical information."

Through the years of the Harlem Renaissance and later in the Federal Art Project of the WPA, Lawrence got a vicarious education by hanging around such older artists as Romare Bearden (who was studying at the Art Students League with George Grosz) and by haunting the halls of the Metropolitan. He said recently that he looked at everything the museums had to offer, but he especially admired the painters of the early Italian Renaissance. Interestingly, the clusters of reds, blues, and yellow-golds in his work are fleetingly reminiscent of the static compositional massings of Giotto and the Italian primitives.

The "primitivism" of Harlem's arts was, for Lawrence's generation, both genuine (in that blacks were excluded from mainstream white culture and were, for instance, often not welcome in white galleries) and a consciously adopted racial identity. In his first exhibition, in 1937, Lawrence merged his self-taught sensibilities with his reading of Negro history. The tempera paintings that begin the Brooklyn show are primitive in both those senses—there is a series on Toussaint L'Ouverture, hero of the Haitian slave uprisings, and another on Frederick Douglass—but they are also phantasmagoric when they choose to be. As more or less a naïf, not bound by ideology or expectations, Lawrence reinvented his tales, if necessary, into black American Gothics—rattling chains, creaking limbs, and softly padding feet in the night.

A fine sense of theater infuses the best of these pictures with subtle daring. When Toussaint captures a white horse, he rides in moonlight through tall grasses that flame like green fire. In *Meat Market,* from a series on Nigeria, the corrugated shed roofs, striped in brilliant colors, are jammed every which way in a crazy-quilt image of the vibrant life of Africa. The forms are simplified—you think of a wilder, earthier Henri Rousseau—but that's only skin-deep. Study a picture a little longer and it becomes a sophisticated, satisfyingly abstracted demonstration of narrative feints and parries.

Walking through this show (which was organized by the Seattle Art Museum to honor one of the Northwest's notable teachers), I kept wondering why I was so rarely bothered by the work's flirtation with Disneyesque commercial illustration. There is certainly a sheen of slickness that sometimes interferes with Lawrence's earnest intent. But considering his task—to instill narrative and social purpose into the same American Cubism that produced Charles Sheeler, Stuart Davis, and Ralston Crawford—some form of illustrative mechanics was probably necessary. It's Lawrence's accomplishment, in fact, to have revised the terms of abstraction just enough to reinvest black American art with the passionate feeling that was eliminated from African art during its extrapolation into an intellectualized Cubism. (200 Eastern Parkway; through November 30.)

NEWS FROM THE FRONT LINES: THE **Dia Art Foundation,** which owns several specialized art spaces around town, has opened another. Dia has gutted and rehabbed the building it owns at 548 West 22nd Street and converted three floors ıto a venue for changing exhibitions. hilippa de Menil was forced in 1984 to eparate her private fortunes from the ite of the art foundation she started vith the German dealer Heiner Frierich, now her husband). Dia's response, side from guaranteeing the continuity f most of the shows and programs it curently runs, was to find a place to display ome of the vast quantities of art—much f it dating from the sixties and sevenies—that its two patrons acquired when hey were active.

The new building has thus opened its loors with a three-part exhibition (one er floor) that will run through the entire eason. (Beginning next year, Dia hopes o invite guest curators to tackle special rojects.) The foundation's clock opertes on a different gear system from those f more ordinarily mortal organizations. Valter de Maria's *Broken Kilometer* has een installed at 393 West Broadway ince 1979. His *New York Earth Room* as been at 141 Wooster Street since 977. That extraordinary longevity has ascinating consequences. The *Earth Room,* for instance, is almost incompreensible by eighties standards: moist lark loam, piled three feet deep in the enter of a room and carefully raked, peiod. It is a perfect time capsule—nature in raw mineralized form transposed into the pristine whiteness of a New York gallery, a shrewd subversion (then) of the sanctified white cube within which minimalism was to act out its raptures of reduction.

Back on 22nd Street, a singlemindedness is in evidence. For the inaugural, the time capsule has opened to reveal the vacuum at the center of so much serial minimalism. On the top gallery floor, in a room so white and empty it could stand as an archetype for the era, is a single multiple painting, *To the People of New York City,* by one of Heiner Friedrich's former artists, Blinky Palermo. On the walls are fifteen units of 40 panels, in variations of black, red, and yellow, further varied as the colors exchange places within the standard formats. It takes more time to explain this system than to comprehend it on the wall. One floor down is an even less communicative installation by a student of Joseph Beuys (and friend of Palermo), Imi Knoebel, another "ex" of Friedrich's. The best of this wan intellectual muscle-flexing is a pile of enameled doors in colors that wring subtle changes of light off their surrounding walls.

The several works by Beuys on the first gallery level, on the other hand, justify Dia's enterprise and describe the vast difference between powerful reductionism and its reduced-to-zero counterpart. Beuys knew something that Knoebel and Palermo had forgotten: that art is a kind of alchemy—"a direct hint towards the spiritual nature of matter," as he once said. "Quite in the same way as in transubstantiation . . . [of bread into the Body of Christ]." The piles of felt, carved into rounded battlements, and the stacks of felt, copper, and iron are rich with materiality, therefore dense with emotion and, as the questioning mind ponders the immanence of emotion in material things, eventually spiritual.

GRAB THIS CHANCE: ONE OF CARAVAGGIO's finest pictures, which disappeared after it was sold in 1892, is now hanging in a small room in the Met's galleries of European painting (through November 15). **The Cardsharps** reappeared last year when it was offered for sale to the Kimbell Art Museum, in Fort Worth, and is being shown at the Met after having been cleaned. It's a breathtaking example of Caravaggio's uncanny, overripe, erotically charged realism. This painting won over the man who was to become Caravaggio's patron, Cardinal Francesco Maria del Monte, and it is just as seductive now. (Fifth Avenue at 82nd Street.) ▬

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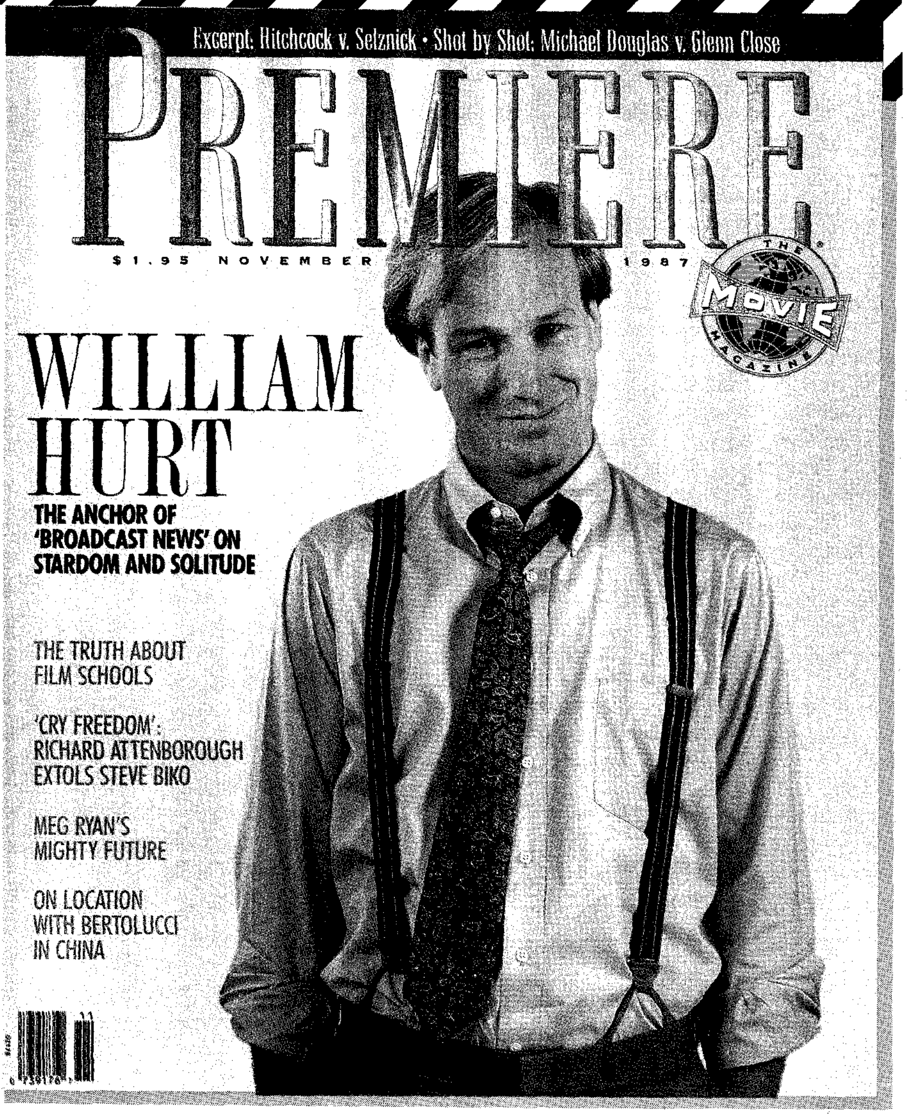

Excerpt: Hitchcock v. Selznick • Shot by Shot: Michael Douglas v. Glenn Close

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REDUCED AND ABANDONED

“. . .*Kate & Allie*'s surprise is a show on the homeless. Never mind hat Allie is nowhere threatened. We need her editorializing. . .”

SUCCESSFUL SITUATION COMEDY CAN o almost anything it wants to at least once, on the understanding that we will orgive it for surprising us in a worthy ause—like the famous black-and-white pisode of *M*A*S*H,* or the hour-long nstallment of *Family Ties* in which Alex hought about death, or any of a number f recent well-meaning gloss-overs wor-ed for a moment about chemical de-endency. More than once surprised, of ourse, we will start to feel preached-at nd resentful, as if Russell Baker had written three angry columns in a row for he *Times* or Woody Allen had made a movie about Ethiopia or Pol Pot. We like ur humorists on a short leash, with a ong time between snarls.

Kate & Allie's surprise is a show on he homeless (Monday, October 19; 8:30 o 9 P.M.; CBS). Allie (Jane Curtin), not xactly dressed for the big-city streets according to her own suburban Connecti-ut standards, rushes by cab to pay late uition at her daughter's private school. he leaves her purse in the taxi, and finds erself stranded, after a silly chase, on he Upper West Side near Columbia. Vithout friends in the neighborhood, or us fare, or a quarter to pay for a phone all—she calls collect and Kate (Susan Saint James) is in the shower or out to unch—she has to make her way on foot o Greenwich Village.

This perilous passage doesn't exactly measure up to Xenophon's retreat in *Anabasis*—a thousand miles through hos-ile Kurdistan to the shores of the Black Sea—but it's the same idea. Without cards of identity or coins of the realm, outside her regular Girl Scout context, as f New York were suddenly Moscow or Tokyo, Allie is declassed—disbelieved by busy cops, spilled upon by bag-lady win-os, disdained like dandruff by expensive women on their way to shrinks or trysts, refused rest-room privileges by the usual snooty goons in the usual suspect restaurants, abject at turnstile-jumping. When she tries like a busker to sing for her supper, somebody steals her cap. So she alks to herself, like one of *them.*

Never mind the lemon drop from the old lady on the park bench, and the cup of soda, gratis, from the old man with the pushcart. (They're such an exception to the day that she's probably on her way to a nursing home in Brooklyn and he's probably one of those illegal vendors against whom Trump and Koch have declared a jihad.) Never mind that it's a mostly sunny afternoon in a Technicolored borough of Manhattan, instead of the menacing night. (This is, remember, *Kate & Allie,* a sitcom about homemaking, in which the city is invariably filmed through the lens of a lollipop.) Never mind that Allie is nowhere at any time threatened or in danger; she is Dorothy who's brought Kansas with her to Oz. (If you need your New York–paranoia fix, watch *The Equalizer* on CBS, which started off its new season with enough urban violence and bloody religious allegory to scare the hair shirt off a Graham Greene.) When Allie finally talks to a street person—fishing for coins with her in the fountain at Lincoln Center, he is a dazed, spacey, harmless chatterbox, his dispossession a kind of weightlessness—she has to learn to speak a different language.

OUR LADY OF THE STREETS: *Jane Curtin tackles homelessness.*

Then we are made to examine a series of black-and-white snapshots of the homeless, frozen in their exile. This anti-family album is not at all cute; any commercial message had better watch itself for indecencies of appetite.

I've looked twice at this *Kate & Allie* with at least as many minds; it's got a harder head than Pat Harper's mushy undercover during last year's Nielsen sweeps. But it's a lot softer than Walter Hill's lurid movie version of *The Warriors,* about a youth gang's nightmare push through the subway's central nervous system from the Bronx to Coney Island, just like Xenophon. Yet Allie is right not to go underground; we need her in the open air, fresh out of jokes, editorializing. Maybe then we, too, will start talking to ourselves.

And maybe not: The dispossessed are everywhere now, in my neighborhood and yours, angry beggars, almost catatonic nomads, so many young, feeling safer on the streets than they do in dope-addicted and disease-afflicted shelters where they're robbed or raped—and in the parks we burn them alive. Can a half-hour TV program, however affecting, make a difference? If not objectively to the homeless, then, surely, subjectively to producer and co-writer Bill Persky, Jane Curtin, and the *Kate & Allie* crew, who need not feel ashamed of themselves, which I wish I could say about myself. ■

Photograph by Donal Holway.

The Insatiable Critic/Gael Greene

BORSCHT BELT

“. . .St. Petersbourg is a step into an innocent past, the kind o émigré boîte that once dotted midtown Manhattan’s side streets. . .’

“MUSIC, SINGING . . . AN *accordion?* YOU must be kidding,” my friends said, aghast. “Must we? What have we done to deserve this?” And now, pinned into a banquette in the ruby-red-and-emerald-green-velvet narrows of **St. Petersbourg,** they are sharing tender little pockets of pelmeni—meat-filled dumplings doused with sour cream and vinegar—and thrilling to the sob of the violin, the lilting balalaika, clapping in time to a rousing Russian tune.

“What a wonderful voice,” one murmurs. “Even the accordion sounds good,” another marvels. “Have you ever before heard a *good* accordion?”

They agree: St. Petersbourg is fun. And it better be. This evening is costing us $95 a person without so much as a milligram of caviar. Almost 50 cents per luscious little dumpling, a princely $30 for stuffed cabbage, robust and delicious though it is. It’s an escape from the seared-tuna beach party Yuptown, a step into an innocent past, a Russian diversion out of Paris, the kind of émigré boîte that once dotted midtown Manhattan’s side streets, with weeping violins and Gypsy exaltation and cuisine, in St. Petersbourg’s motto, “just French enough to be perfectly Russian.”

And if the cabbage did not cost $30, there’d be no way to subsidize the musicians or the big white piano, cutting a costly corner out of the cash flow. It is the stage for co-owner Jean Tatlian—if not the Frank Sinatra of Russia, then surely the Barry Manilow. Born in Salonika, Greece, he and his parents moved to Russian Armenia when he was five. According to his press clippings, he’d sold 52 million records when he defected to Paris in 1972.

Silent for seven years while waiting for French citizenship, he hit Las Vegas in 1982 with glitz and fanfare. Would he become a heartthrob here? Why Julio and not Jean? The promised album never came. Well, now he can drown his disappointment in icy vodka—it comes in 28 flavors, pepper-hot, coffee-touched, perfumed with lemon, vanilla, or passion fruit. Jean’s bravura three octaves in eight languages sears the velvet.

The borscht is not the best in town—the meaty hot version is better than the chilled, and comes with pirozhki, crackling meat-plumped pastries, greasy and good. Once you decide not to obsess about the price tag, you may enjoy the eggplant “caviar,” especially on the chewy pumpernickel, though it’s ever so slightly stale. Add a slosh of sour cream. But the gentrification of herring in an effete nouvelle cuisine presentation does nothing at all to rescue tough snippets of that wine-“pickled” fish.

My palate counts at least two chefs passing through St. Petersbourg’s kitchen since last fall, each with his own rendition of shashlik, beef stroganoff, chicken Kiev, coulibiac of salmon. The earliest stroganoff was an earthy toss of tender beef with onion and pickle in sour cream. The latest is more of a stew, good except for a scattering of pitiful fried potatoes. Fragrant mushrooms and kasha are tucked with salmon into the flaky pastry coulibiac, carved to look like a fish. Giant cubes of lamb, somewhat tough, arrive minus the skewer (too dangerous a weapon in these crowded confines, perhaps). But the specials of the evening fare better: Sautéed duck is rare as requested, and three hefty rolls of savory stuffed cabbage are easily enough for two to share. Most everything is served with a nice purée of squash and heavenly red cabbage, tart and sweet, hinting of apple.

ST. PETERSBOURG: *Jean Tatlian sings for your supper in his velvet cocoon.*

Dessert brings napoleons, sparklingly tart cranberry purée (it would be heaven on vanilla ice cream), passion-fruit sorbet in a puddle of vodka, and a dark, deep truffle-like marquise au chocolat, a classic of prerevolutionary Russia.

Don’t hesitate to order tea in the Russian style just because it costs $8. It’s a small floor show all by itself—the smartly painted teapot riding a glorious brass samovar. Talk about brisk. Dilute the bracing brew with a splash of water; stir in cherry preserves. Share your cookies. Our waiter even brings a second teacup without doubling the tariff. (Make sure yours is equally philanthropic before rashly ordering cups all around.)

There’s a minimum here, $50 per person. One bottle of fumé blanc, two appetizers, and an order of stuffed cabbage to share will just about exhaust it. Has New York lost its romantic soul? At the moment, the vast velvet-swathed upstairs with its working fireplace is empty. Not everyone will love this relentless serenade. But I’d like to hope our town can afford the luxury of St. Petersbourg just to keep Jean Tatlian singing.

St. Petersbourg, 160 East 64th Street (486-7707). Open Monday through Thursday 6 p.m. to 12:30 a.m., Fridays and Saturdays till 1 a.m. A.E., M.C., V.

Photograph by Louis Psihoyos.

ARE YOU READY FOR AUTHENTIC RUS- a? Go to Brighton Beach," a Russian iend urges. But where? We phone a ussian newspaper. "Try Odessa," the oice at the other end suggests, describing the joys of that Brooklyn institution.

"It sounds like a nightclub," I observe.

"Is restaurant," the voice corrects. All Roosian restaurants have moosik."

And how shall we dress? "Vimmen are ancy. Men . . . nobody cares."

He is right. We have parked behind the ank on Brighton Beach Avenue, as he nstructed, our men in sweatshirts and ullovers, our women in sequins and a 2-karat-diamond ring—glassnost, alas. Downstairs, Odessa is shabby, tacky, nakeshift, who cares. Upstairs is a giant amily reunion. It could be a wedding or bar mitzvah by Fellini, long tables populated by uninhibited families, three and our generations, dressed for prom and disco, for seduction and celebration, boots, spike heels, a hat that Anastasia might have worn, all in a shock of bright ight and red flocking, most everyone smoking, everyone kissing.

If you're photophobic, socially insecure, claustrophobic, or on the Pritikin diet, expect to freak out. This is living theater. We're on a voyage of adventure without a visa. Our quartet has been assigned to a minuscule table for two. It is already totally covered with food—not an inch of tablecloth can be seen beneath the platters of cold appetizers. There is barely room for tiny glasses and four saucers hanging over the edge of the table. Our bottle of Bolla soave (one bottle—vodka, bubbly, or wine—comes with the prix fixe dinner) is stashed on the floor.

There is no menu. You needn't speak. Once the music starts (immediately), a shout will do. And the food just comes in waves, surging relentlessly, the known and the mysterious, some of it quite wonderful (splendid fresh sardines, kidney beans in a bean purée, some sort of man-made seafood in a tasty apple-and-celery-dotted salad, smoked and pickled sea creatures), some of it inscrutable (slabs of rubber, cold breaded fish like a distressed-leather belt with bones).

We're bravely tasting everything, but since we've not cleaned our platters, the waiter refuses to remove them, pyramiding hot appetizers atop the inexhaustible leftovers. Abundance is the theme. The tablecloth must never peek through. The "hots," as our slightly wary but warming Russian waiter calls them, are lethal and terrific. Everything is stuffed—stuffed intestine, stuffed breast of lamb, sweet-and-sour rolls of cabbage, stuffed chicken. If you don't need an ambulance to get you out of here, a wheelbarrow will do.

Join the dancers just to prove you can still move. Do anything Terpsichore ever dreamed. No one will notice. Anything goes—the hustle, the polka, the lindy, the

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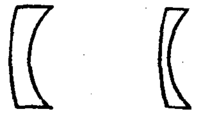

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Watusi, Slavic folk moves. The plumpest woman on the floor is the most graceful.

"You're ready for your main," the waiter announces, surveying the dent we've made in the stuffed derma with an approving nod. A proper fencing foil is denuded of grilled lamb—juicy and full of flavor. Cold canned peas and beets, and potatoes rich with chicken fat arrive, though a few cold-appetizer platters linger still, begging in vain to be devoured. Whether or not your grandmother came from Odessa, you could hate all this. Not us. Spoiled as the four of us are on the *haute* hustings everywhere, we're gobbling it up.

The dancing is hotter now. People are shimmying at their tables. Funereal flower arrangements are carried back and forth in celebration—weddings, engagements, anniversaries are announced, climaxed by dancing in circles, the hora, amazing heel kicks, to the strains of "Bei Mir Bist Du Schön." Keep jumping. Perhaps the cholesterol will stay on the move.

Forget the coffee. It's brown dishwater. And the pastry is mostly froth. The waiter doesn't seem thrilled when we pay with our credit card. Or am I imagining the sneer in his voice when he says "American Express," as if plastic is somehow just too American. A modest 10 percent tip is tacked onto the bill ($24.95 Monday through Thursday, $29.95 Fridays, $34.95 Saturdays, $25.95 Sundays, plus tax). But we write in something extra—and it's still, at $45 each, the liveliest bargain in town.

Odessa, 1113 Brighton Beach Avenue (718-332-3223). Open Monday through Thursday noon to 1 a.m., Friday through Sunday till 3 a.m. A.E.

ODESSA: *Waiters wield daunting skewers of lamb.*

Photograph ©1987 Frederick Charles

I'M NOT SURE IF I'D SEND JUST anyone to **Kavkazian,** a homey Georgian restaurant near the United Nations. It looks like a slightly upscale luncheonette, and the host in his newsboy cap might be recently graduated from selling pants on Delancey Street. There is moosik, of course, a piano and a chanteuse in gold lamé singing, inevitably, "Golden Earrings." And it's cheering to hear Russian at the next table, where a contented hulk has opened his shirt to the navel and drinks his vodka neat from the bottle, although we are still suffering from the waitress's shared misery over "the poor cat that got stepped on dragging itself around the kitchen." Perhaps a little vodka will help us too. Since the rarest wine on the list is Mouton Cadet, vodka seems obligatory.

The big, warmed, crusty egg-enriched bread ($3 on the check) is addictive, a splendid carrier for the huge platter of assorted cold-vegetable appetizers ($12.90) triggered with dynamite-loads of garlic—the spinach, beans, mushrooms, eggplant, eggplant, and eggplant (three ways) could all be as luscious as the beets if more imaginatively seasoned. Both the hot and cold borscht are robust and good, and the meat or cheese pirozhki ooze oil and satisfaction.

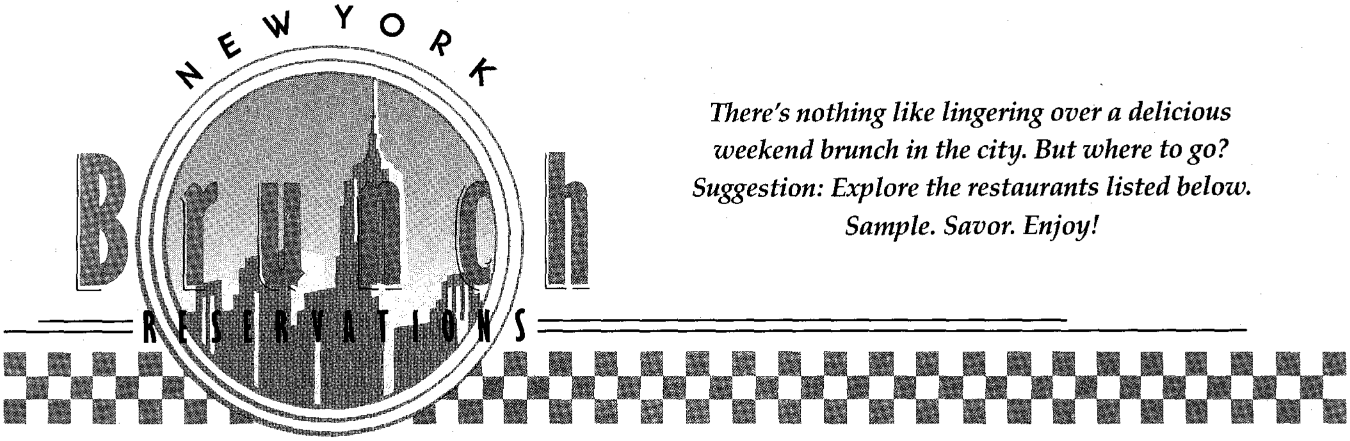
Lamb chops on a brochette are destroyed by overcooking—too bad. The ingenue waitress disengages the meat from the skewer with her fingers, managing to drop one chop on the floor. Never mind. One skewerful is enough for two. Georgian-style chicken can be wonderful here, and the Salyanka Georgian style—muttonlike lamb stewed with peppers, onion, and tomato—is excellent, a best buy at just $9.90. There are blintzes with caviar, chopped beef, or sour cream and preserves. Tempting dumplings are listed, too, but whenever I ask, none are available. Dessert is baklava or plums with walnuts in wine sauce.

If you go to Kavkazian in the right mood and stick to these few winners, you can be happy and spend very little (appetizers $3.50 to $5.90, entrées $9.90 to $14.90). Stray to chicken Kiev, loolya-kebab, or the humble stuffed cabbage, and you're on your own.

Kavkazian, 361 East 49th Street (751-0416). Open daily: lunch, noon to 5 p.m.; dinner, 6:30 p.m. to midnight. A.E., D.C.

Note: IN MY REVIEW OF CAMEOS (September 14), it was not clear that the $100 price quoted was for a three-course dinner for *two,* wine, tax, and tip included.

A D V E R T I S E M E N T



NEW YORK Brunch RESERVATIONS

There's nothing like lingering over a delicious weekend brunch in the city. But where to go? Suggestion: Explore the restaurants listed below. Sample. Savor. Enjoy!

ALLORA

320 Amsterdam Avenue (at 75th Street), 724-2222

Dine in one of Manhattan's most beautiful brunch spots, featuring live classical music. Specialties include eggs Sardou, eggs Lombardia, fresh apple or raspberry pancakes. Brunch served Sunday, NOON – 3:30 P.M. AE, DC, MC, V.

ANABELLES

1294 Third Avenue (between 74th and 75th Streets), 772-8100

Upper East Side's new fine-dining restaurant is now offering an exciting lunch and Sunday brunch menu with the same style of contemporary American cuisine that New Yorkers have been raving about. AE, DC, MC, V.

THE BACK PORCH

Corner of 33rd Street and Third Avenue, 685-3828

Sunday, á la carte brunch, NOON – 4:00 P.M. Includes appetizer. Beautiful tri-level restaurant. French toast, eggs Benedict, omelets, salads. Brunch drink menu. Lunch and dinner daily. Major credit cards.

THE BORDER CAFE

2637 Broadway(at 100th Street), 749-8888

244 East 79th Street (at Third Avenue), 535-4347

Badlands brunch. Complimentary frozen Margaritas and Bloody Marys. Enjoy banana flapjacks, Southwestern French toast, San Diego omelets, and campfire eggs, plus grazing bar specialties. $8.95 – $9.95. Saturday and Sunday, 11:30 A.M. – 3:30 P.M. Major credit cards.

CAMEOS

169 Columbus Avenue (between 67th and 68th Streets), 874-2280

"Cameos is definitely welcome." — Gael Greene, *NEW YORK* Magazine, 9/14/87. The quintessential brunch for all New Yorkers, overlooking exciting Columbus Avenue. Prix fixe, $12.50, includes complimentary cocktail. Piano, Saturday and Sunday, 11:30 A.M. – 4:00 P.M. All major credit cards.

DEVEREUX'S ON THE PARK

160 Central Park South at the Essex House, 484-5151

A sumptuous Sunday buffet brunch with delicious choices from made-to-order omelets to a raw bar to six hot entrees, coffee, tea, desserts. $26 per person. 10 A.M. to 2:30 P.M. AE, DC, MC, V.

EAMONN DORAN

998 Second Avenue (between 52nd and 53rd Streets), 752-8088

Our weekend brunch is celebrated in an atmosphere of warm friendliness and interest in our customers. Served is a choice from an authentic Irish breakfast to a nice steak and eggs platter. Do come! All major credit cards accepted.

FLUTIE'S PIER 17 AT SOUTH STREET SEAPORT

89 South Street, 693-0777

The greatest seafood brunch buffet in all of New York! Saturday and Sunday, 11 A.M. – 5 P.M. Featuring shrimp, smoked salmon, oysters, and other delicious treasures from the sea: $24.95. Complimentary unlimited champagne or mimosa. Sunday, 11 A.M. – 10 P.M. All major credit cards.

HOTEL DORSET

30 West 54th Street, 247-7300

Maitre Queux de France, Daniel Dunas, invites you to sample a selection of brunch classics and English country delicacies. Sundays, 11:30 A.M. – 2:30 P.M. $25.00 for adults, $12.50 for children through age 12. Major credit cards.

LE PATIO HOTEL PARKER MERIDIEN

118 West 57th Street, 245-5000 (ext. 7119)

Superb French buffet includes hot and cold entrées, salads, cheeses, fresh fish specialties, and desserts. Monday – Saturday, 7 – 11 A.M.; Sunday, 7:30 – 11 A.M. Lunch, Monday – Friday, NOON – 2:30 P.M. Le Weekend Brunch, Saturday and Sunday, NOON – 2:30 P.M. Major credit cards.

ONE FIFTH

1 Fifth Avenue (at 8th Street), 260-3434

A world-class brunch... where it all began. The tradition continues Saturday and Sunday, NOON – 4 P.M. Entrées, $3.75 – $8.50. Crab cakes with fried egg, potato yam salad. One of the most handsome dining rooms in N.Y.C. Reservations. Major credit cards.

PARK AVENUE GRILL

Doral Park Avenue Hotel, 70 Park Avenue (at 38th Street), 687-7050

Brioche-French toast with carmelized apples and a trio of fruit crepes are just two of the entrées for $10.95. Bakery table included. Brunch, Saturday and Sunday, 9 A.M. – 2 P.M., in a friendly, elegant setting. All major credit cards.

RAGA

57 West 48th Street at Rockefeller Center, 757-3450

Raga presents the weekend brunch fit for a maharaja. A lavish buffet featuring India's most popular specialties, plus a complimentary cocktail every Saturday and Sunday from 11:30 A.M. – 3 P.M. All major credit cards.

SAL ANTHONY'S

55 Irving Place (between 17th and 18th Streets), 982-9030

Complete Italian brunch, $12.50. Frittata with sun-dried tomatoes, hot Belgian waffles, Caesar salad. Includes drink, entrée, coffee, and dessert. Saturday and Sunday: chamber music and outdoor cafe. All major credit cards.

THE SEA GRILL RESTAURANT AT ROCKEFELLER PLAZA

19 West 49th Street, 246-9201

New York's most elegant seafood brunch. Served in beautiful glass-walled surroundings looking onto the Rockefeller Rink. Specialties include caviar omelets with asparagus and grilled tuna. Saturday and Sunday, 11 A.M. – 3 P.M. Major credit cards.

SGARLATO'S CAFE

South Street Seaport, Pier 17, Promenade Level, 619-5226

The Seaport's favorite Italian restaurant offers a wonderful Brooklyn Bridge view and an excellent weekend brunch. From New York French toast to smoked salmon, $8.95 – $15.95. Private parties. Major credit cards.

Clip and Save

Theater/John Simon

SHOPWORN WAR

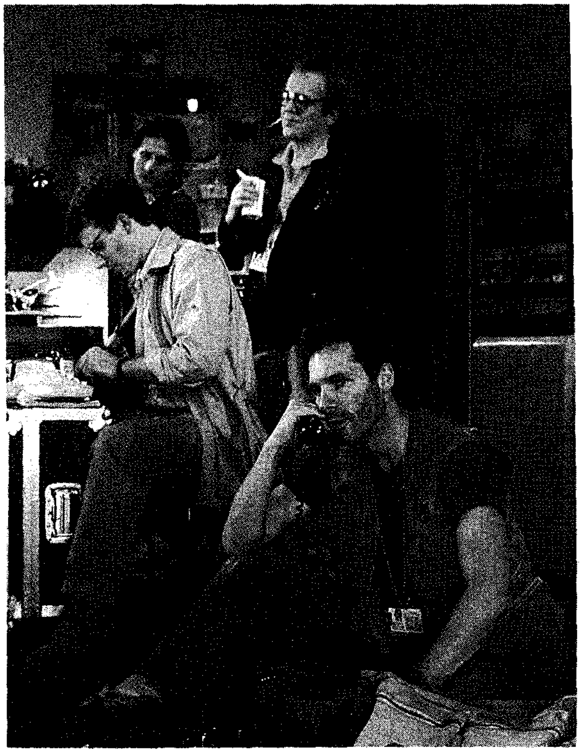
“. . .*El Salvador* is not so much a play as a dramatized catalogue,
hysterical checklist; the writing varies from moment to moment. . .”

BY WHAT DIFFERENT MEANS CAN WE SAY “War is hell”? Let me count the ways. There is the business of women and children getting killed. We’ve got that in Rafael Lima’s **El Salvador.** There is the stuff about men becoming uncaring brutes. We’ve got that, too, in *El Salvador.* There is the thing about the immorality of American imperialism and the ghoulish voyeurism of television. We’ve got that in spades. How about mere girls being turned into prostitutes? We can check that one off. Oh, and what about the women back home giving our boys—or, in this case a TV team in a news bureau in San Salvador—grief? Yup, we’ve got that one, too. And what about our men, or newsmen, turning on one another? Good gracious, yes; everything’s up to date in *El Salvador.*

There is virtually nothing left to say about war that hasn’t been said before. Of course, it would seem as if there weren’t that much left unsaid about love, the family, or growing pains. But, somehow, those topics don’t age, don’t wear out—don’t wear us out—the way war does, especially on the stage. In the novel or on film, you can still squeeze something out of the subject as disembodied words infiltrate some unexplored crevice, as the camera marches off to a more stylized, expressionistic battle. Well, perhaps the stage, too, can find some surprising form of saying “War is hell”—even though we are all agreed on that score—in the hands of a genius. Genius? No, that we haven’t got in *El Salvador.*

Rafael Lima, the author, was a free-lance reporter in El Salvador in the early eighties, and the goings-on in that news bureau in January ’81, even if we are told that the characters and events are fictitious, smack of sufficient authenticity. Lima even evidences skill in the way he makes the bureau chief, Fletcher, and the five men under him represent just about every known type of newsman (though they could just as easily be fighting men) imaginable—or, at least, imagined so far, in other plays, novels, movies. And these reporters, photojournalists, and technicians manage to relate or discuss all the horrors we don’t see. But that’s just the problem: *El Salvador* is too neat an anthology of abominations, garnished with people shouting into telephones, spouting into microphones, clouting or trying to clout one another. Also drinking, sniffing coke, getting sick in various ways. And, of course, joking: funnily, bitterly, foolishly, chillingly. *El Salvador* is not so much a play as a dramatized catalogue, a hysterical checklist.

The writing varies in quality from moment to moment. Some jokes thud. Some flights of fancy are a bit too fancy for what is mainly naturalistic theater, and sound like a glockenspiel in a string quartet. Take the opening sentences of the author’s program note for that very fault: “My sojourn through [*sic*] Central America lasted altogether one year. It is a land baked by the sun, frozen in time, ancient yet staggering toward a future, drunken and sober, gentle and full of brutality.” And so on. Maybe in one year you get only half baked by the Central American sun. I don’t know, but what interest I worked up was mostly for the good ensemble acting under John Bishop’s skilled direction.



GOOD ENSEMBLE WORK: *Journalists in Circle Rep drama.*

There is Fletcher, with a drinking problem, a venereal-disease problem, a divorcing-wife-back-home problem—also an ulcer, an insubordinate staff, and failure to get transferred back home. But damned if John Spencer doesn’t juggle these problems as tidily and funnily as a Flying Karamazov, and with pathos to boot. His timing and emphases are often unusual, but they work all the better for taking risks. As Fuller, the cameraman loaded down with even more guilt than equipment, who wants to but cannot quit, who is as full of coke as of rebelliousness, Michael Ayr gives an elegantly modulated performance, perhaps a tad too studied in its retards and pianissimos.

As Pinder, the cynical, indeed sadistic, photographer, Cotter Smith is suitably frightening: now icy, yet seething underneath; now casual in his unhingedness. John Dossett, as the wordmonger, greenhorn, scaredy-cat, who nevertheless can be roused to acts of righteous indignation, manages to make sense of the young man’s contradictions. As relatively controlled fellows of the more and less cerebral sort, Bruce McCarty and Zane Lasky, respectively, make handsome contributions. And Lorraine Morin-Torre, as a child-whore, is touching in her very toughness.

John Bishop moves them around David Potts’s persuasively equipment-crammed set with the combined skills of a strategist and choreographer, and orchestrates the overlapping conversations with the right blend of opacity and lucidity. Dennis Parichy’s lights and Jennifer von Mayrhauser’s costumes are no less apt. But, however biting the dialogue, I don’t quite bite. Haven’t I heard a man asked what he is scraping off his boots say “I guess it’s people” before? Don’t I recall a florid reporter being mocked with “Don’t let the facts get in the way of the story”? Perhaps not, but in this treacherous genre, even the new has a mist of *déjà vu* and *déjà entendu* hanging over it. ■

Photograph by Gerry Goodstein.

SALES & BARGAINS

BY LEONORE FLEISCHER

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ONE-OF-A-KIND FURNITURE SAMPLES ARE priced here at or below cost (shown are manufacturers' suggested list prices) and include: Century octagonal glass-top table with scrubbed-oak base and four matching chairs, list $4,340, here $2,495; White Furniture six-piece eighteenth-century-style mahogany bedroom set, list $4,575, here $2,925; Barcalounger beige "leather-plus" recliner, list $1,040, here $575; polyester-finish lacquer cocktail tables, list $995–$1,695, here $595–$1,095; contemporary sectionals, list $2,500–$4,200, here $1,395–$2,295; sofas (some with beds), list $995–$1,795, here $395–$1,295; occasional chairs, list $295–$895, here $95–$595. Everything sold as is. Delivery additional. M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *Dorchester House Furniture, 45 West 25th St., third floor (620-8191); Tues.–Thurs. 10 a.m.–6:30 p.m. and Fri. and Sat. till 4 p.m.; 10/13–17 only.*

LEATHER AND SUEDE

ENGLISH-LAMB LEATHER AND SUEDE garments (except skirts) in men's sizes 36–46 and women's sizes 2–14 are 20 percent off here. Women's long shearling coats, were $750, now $600; men's leather bomber jackets with removable mink-dyed opossum lining, were $595, now $475; purple suede long-sleeved dresses, were $450, now $360; women's leather trapeze jackets, were $495, now $396; women's embossed or smooth leather trench coats, were $475, now $380; women's dolman-sleeved leather jackets, were $350, now $280; leather cardigans, were $300, now $240. Leather comes in black, white, brown, olive and forest green, and cinnamon. A.E., M.C., V. accepted; no checks; all sales final. *Made in the U.S.A., 130 East 59th St. (838-5078); Wed.–Fri. 9 a.m.–7:30 p.m., Sat. 10 a.m.–7:30 p.m., and Sun. 12:30–6 p.m.; 10/21–25 only.*

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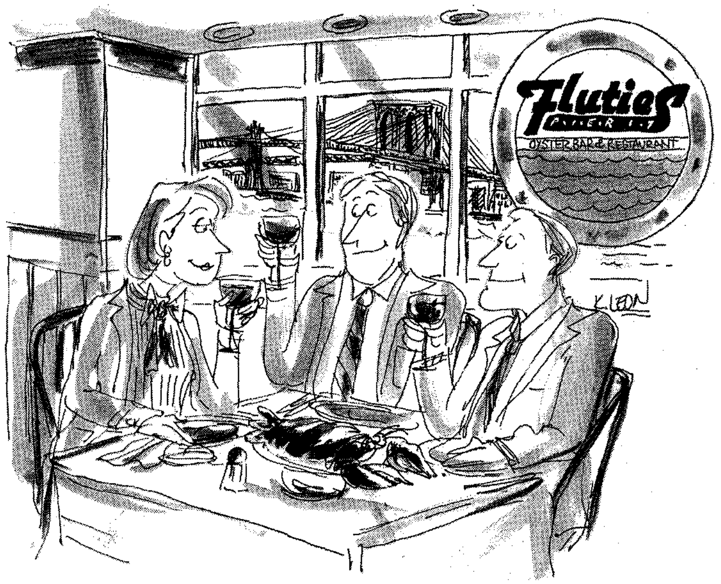

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BAUBLES

THIS COSTUME-JEWELRY SALE FEATURES one-of-a-kind samples and some overstock at below-wholesale prices, including crystal and jet, mock tortoise, mock horn, and "jewels," as well as famous-designer knockoffs. Long gold-plated oval-link double chains set with "baguettes," retail $300, here $120; five-strand large pearl choker, retail $130, here $50; "tortoise"-bead necklace with pendant, retail $50, here $20; rhinestone star brooch, retail $210, here $90; faceted-crystal clip-on button earrings, retail $50, here $20; "diamond" and "sapphire" seven-pendant necklace, retail $180, here $80; enamel-and-stone earrings, retail $40–$100, here $25–$40; and more, including bracelets and earrings. Cash only; all sales final. *Nash & Nash, Ltd., 41 Union Sq. West, at 17th St., Studio 1111 (481-6952); Thurs. and Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; 10/15–17 only.*

MADE BY HAND

THIS HAND-FRAMED, -SEWN, AND -FINished wool-and-rayon-blend knitwear in women's sizes P–M is at the designer's showroom at below-wholesale prices. Among the beautifully detailed contemporary styles here are geometric, jacquard, and intarsia patterns. Some pieces are one-of-a-kind. While there are a few dressy pieces, most of the approximately 250 garments are for day. A few examples: long intarsia-and-solid top and solid skirt, retail $610, here $260; tweed-and-solid three-piece suit, retail $775 with skirt and $805 with pants, here $345 and $360, respectively; tunic sweater and skirt, retail $600, here $270; three-piece outfits with shell, skirt, and three-quarter-length coat, retail $825, here $340; long-sleeved day-into-evening dresses, retail $445–$475, here $175–$215. Also, separates, including tops, pants, and skirts at below-wholesale prices and a group of one-of-a-kind size 8 samples. Checks accepted (merchandise held until they clear); no credit cards; all sales final. *Steve Fabrikant &*

Co., Inc., 37 West 39th St., sixth floor (869-777); Fri. 10 a.m.–6:30 p.m.; 10/16 only.

ROLLS AND REMNANTS

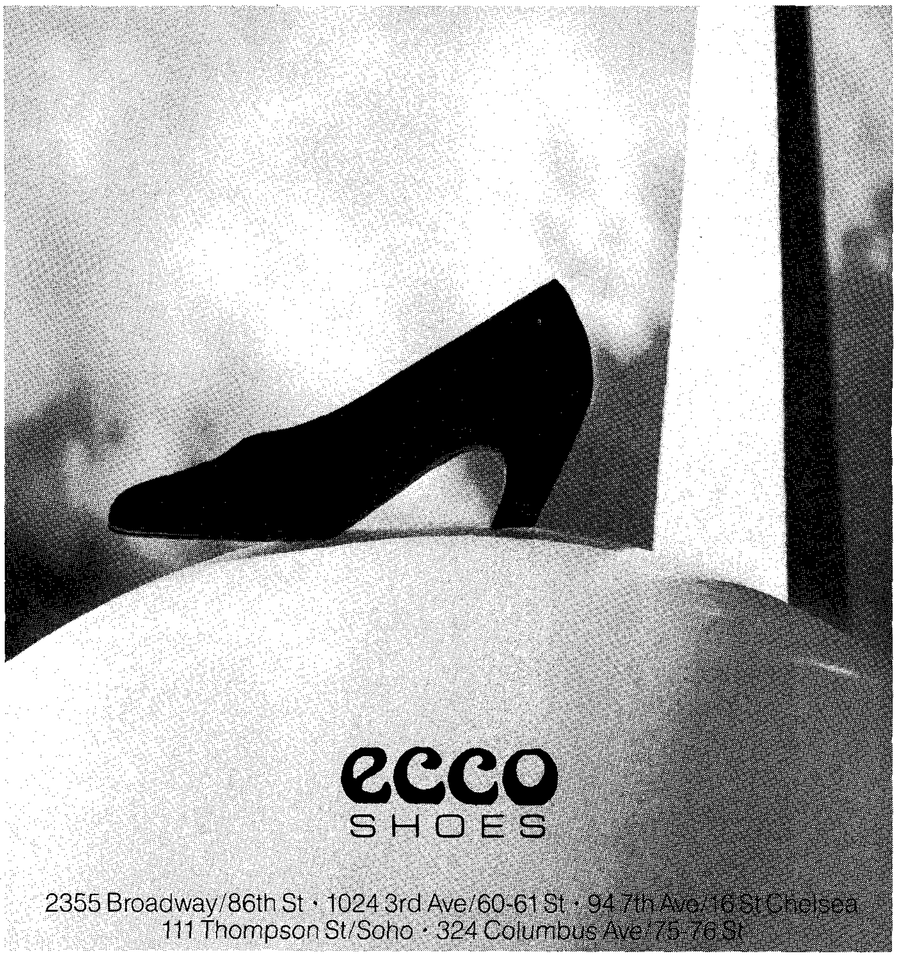
HERE ARE GREAT SAVINGS IN ROOM-SIZE even house-size) remnants and end-of-oll New Zealand–wool or nylon carpetng from major mills. Wool cut-pile velvet (in tan, mustard, grape, wine, light green, blue gray, blue, blue green, flesh, burgundy, dark gray, antique white, and more), was $50 a sq. yd., now $24.90; wool level loop (in beiges and tans, light and dark plums, blues, greens, and more), was $40 a sq. yd., now $19.90; nyon, was $20–$27 a sq. yd., now $7.99 for evel loop, $9.90 for Saxonies and velvets, and $12.90 for short and tight velvet suede. Padding and installation is $7.90 a sq. yd. Delivery free in Manhattan. Discover, M.C., V. accepted; checks accepted on installation purchases only; all sales final. *Carpet Fashions, 111 Fourth Ave., near 12th St. (677-1717); Mon.–Fri. 9 a.m.–6 p.m., Sat. 10 a.m.–6 p.m., and Sun. noon–5 p.m.; while stock lasts.*

SAMPLES FOR MEN

FOR MEN WHO WEAR SHOE SIZE 8½D (ALSO some 7½D and 9D), this showroom is offering one-of-a-kind samples of Italian shoes at below-wholesale prices. Examples: lizard-and-calf loafers, retail $350, here $125; suede tassel loafers, retail $225, here $75; low-vamp calf kilties, retail $225, here $75; grosgrain-ribbon-trimmed suede tuxedo slip-ons, retail $225, here $75; calf kilties with crocodile vamp, retail $400, here $100; lizard-and-calf tassel slip-ons, retail $395, here $125; and more. Checks accepted; no credit cards; all sales final. *Romano Martegani U.S.A., Inc., 45–47 West 57th St., fifth floor (355-5111); Tues.–Fri. 10 a.m.–6 p.m.; 10/13–16 only.*

SWEATERS

ABOUT 350 WONDERFUL HAND-KNITTED wool pullovers from this designer's new fall line in women's sizes S–L (4–12) are priced below wholesale. Patterns are hand-embroidered or knitted-in intarsia designs. Examples: oversize hand-embroidered floral sweaters, retail $175–$190, here $82–$90; "riding" motif sweaters, including horses and pheasants, retail $150–$200, here $75–$100; whimsical sweaters (teddy bears, pianos, and more), retail $180, here $75. Size 8 only: wool or cotton sample pullovers, here $45. Checks accepted; no credit cards; all sales final. *Kathlean de Monchy, 1412 Broadway, at 39th St., ninth floor (921-2630); Tues.–Fri. 11 a.m.–6 p.m.; 10/13–16 only.* ■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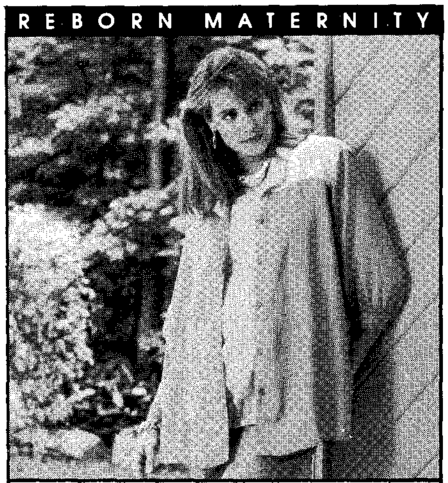
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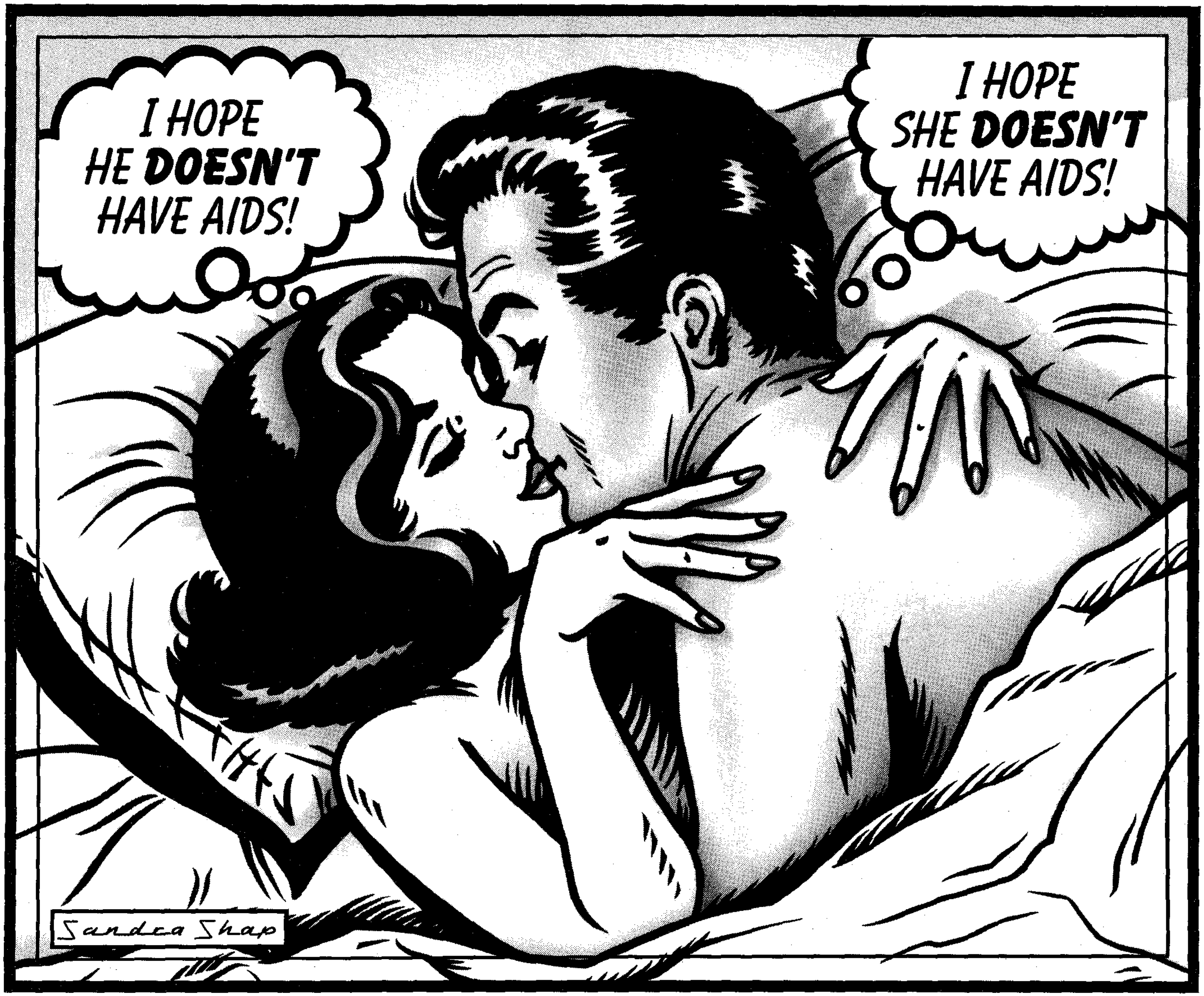
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Sandra Shap

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A Complete Entertainment Guide for Seven Days Beginning

OCTOBER 14

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—Through 10/20: *Thursday's Children; Every Day Except Christmas; The Singing Lesson.* #2—Through 10/15: "Black Women on Screen: 60 Years of Actresses and Images." 10/14: *The Color Purple; Sounder.* 10/15: *She's Gotta Have It; Nothing But a Man.* 10/16–29: "The Maysles." 10/16–19: *Islands; What's Happening!: The Beatles in the U.S.A.; Meet Marlon Brando.* 10/20–21: *Islands; Grey Gardens.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 10/14: *Treasure of the Sierra Madre; The Man Who Would Be King.* 10/15: *Lost in America; Modern Romance.* 10/16–17: *True Stories; Stop Making Sense.* 10/18: *Every Man For Himself and God Against All; Fata Morgana.* 10/19: *The Crimson Kimono; Underworld U.S.A.* 10/20: *Wetherby; Out of Season.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 10/15: *Zombie High; RoboCop.* Beg. 10/16: *The Outing; Prom Night II.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—*China Girl.* #2—*The Wolf at the Door.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Big Easy.* #2—Through 10/15: *RoboCop.* Opening 10/16: *Too Outrageous!*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Near Dark.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Surrender.* #2—*Like Father Like Son.* #3—*Man on Fire.*

8. **THEATRE 80—St. Marks Pl. west of First Ave.** (254-7400). 10/14: *A Day in the Country; La Marseillaise.* 10/15: *Born Yesterday; The Marrying Kind.* 10/16–17: *After the Thin Man; The Thin Man.* 10/18–19: *La Bête Humaine; Grand Illusion.* 10/20: *The Man Who Knew Too Much* (1934); *Secret Agent.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 10/14–15: *Black Widow; The Postman Always Rings Twice* (1981). 10/16–17: *She's Gotta Have It; Down By Law.* 10/18: *Cria; Blood Wedding.* 10/19–20: *Absolute Beginners; The Man Who Fell to Earth.*

10. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*No Way Out.* #2—*Dancers.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Matewan.* #2—*Wish You Were Here.* #3—*My Life as a Dog.* #4—*The Whistle Blower.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Three O'Clock High.* #2—*Dirty Dancing.* #3—*Someone to Watch Over Me.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *The Princess Bride.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Surrender.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Baby Boom.* #2—*Best Seller.* #3—*Fatal Attraction.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Someone to Watch Over Me.*

42nd–60th Streets

30. **WARNER—Seventh Ave. bet. 42nd–43rd Sts.** (764-6760). *Someone to Watch Over Me.*

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*China Girl.* #2—*Hellraiser.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway** (869-8340). *Best Seller.*

33. **CRITERION CENTER—Broadway bet. 44th–45th Sts.** (354-0900). #1—*Big Shots.* #2—*Surrender.* #3—*Like Father Like Son.* #4—*Like Father Like Son.* #5—*The Principal.* #6—*Near Dark.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757-2408). *Baby Boom.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320). *Three O'Clock High.*

36. **EMBASSY 2—Seventh Ave. bet. 47th–48th Sts.** (730-7262). *Stakeout.* **EMBASSY 3**—*No Way Out.* **EMBASSY 4**—*Man on Fire.*

37. **CINE—Seventh Ave. bet. 47th–48th Sts.** (398-1720). #1—Through 10/15: *Zombie High.* Beg. 10/16: *The Outing.* #2—*RoboCop.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *The Princess Bride.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Hail! Hail! Rock 'N Roll.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Man on Fire.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *The Right Hand Man.* **CARNEGIE SCREENING ROOM**—(757-2131). *My Life as a Dog.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Surrender.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Dogs in Space.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *The Princess Bride.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Big Shots.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). *Dancers.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Maurice.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). Through 10/13: *Stakeout.* Opening 10/14: *House of Games.*

51. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Best Seller.* #2—*Someone to Watch Over Me.*

52. BARONET—Third Ave. at 59th St. (355-1663). Through 10/15: *In The Mood.* Opening 10/16: *Hope and Glory.* **CORONET**—Through 10/15: *Orphans.* Opening 10/16: *Barfly.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *No Way Out.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Dark Eyes.* **CINEMA II**—(753-0774). Through 10/15: *Matewan.* Opening 10/16: *Whales of August.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Dirty Dancing.* #2—(832-2720). *Like Father Like Son.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *The Princess Bride.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Baby Boom.* #2—*Three O'Clock High.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *I've Heard the Mermaids Singing.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Fatal Attraction.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Like Father Like Son.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Surrender.* #2—Through 10/15: *Too Outrageous!* Opening 10/16: *Weeds.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Man on Fire.* #2—*Best Seller.*

68. CINEPLEX ODEON 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Fatal Attraction.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Jean de Florette.* #2—*My Life as a Dog.* #3—*Wish You Were Here.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Tampopo.* #2—*The Mozart Brothers.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700).Opening 10/16: *Barfly.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*The Princess Bride.* #2—Through 10/15: *Hey Babu Riba.* Beg. 10/16: *The Big Easy.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Baby Boom.* #2—*Like Father Like Son.* #3—*Surrender.* #4—Through 10/15: *No Way Out.* Opening 10/16: *House of Games.* #5—*Best Seller.* #6—*Dancers.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Someone to Watch Over Me.* #2—*Matewan.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Dirty Dancing.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Near Dark.* #2—*The Principal.* #3—*Man on Fire.* #4—*Zombie High.* #5—*Hellraiser.*

91. NOVA—Broadway nr. 147th St. (862-5728). Through 10/15: *Disorderlies; The Living Daylights.* Beg. 10/16: *The Outing; Prom Night II.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Man on Fire.* #2—*Near Dark; Prom Night II.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, Wed., Fri.–Sun. at 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $6; students and senior citizens $5. Through 12/12: "Merchant-Ivory's India: A 25th Anniversary Tribute." Films by the team of Ismail Merchant, James Ivory, and Ruth Prawer Jhabvala. 10/16 at 3: *Autobiography of a Princess* (1975); at 7: *The Adventures of a Brown Man in Search of Civilisation* (1972).

ASIAN AMERICAN CHILDREN'S FILM SERIES—Chatham Square Library Library, 33 East Broadway (964-6598). Free. 10/14 and 10/17 at 2:30: *Ito and His Kite; The Man Who Wanted to Fly; The Rolling Rice Ball; The Story About Ping.*

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. 10/15 at 8: *Pickup on South Street* (1953), dir. Sam Fuller, with Richard Widmark and Jean Peters. 10/16 at 8: Donna Cameron presents *Fauve* (1987); *The Superwoman* (1987); *The Chinese Lunch* (1980); *Unicorn* (1987); *New Moon* (1987); *Dracula and the Babysitter* (1986) and *End* (1987). 10/17 at 8: Nick Dorsky presents *17 Reasons Why* (1985–87) and *Alaya* (1986–87). 10/18 at 8: "D. W. Griffith Biographs," selections of film shorts including: *Those Awful Hats, A Terrible Discovery, Down the Hudson,* and *Female of the Species.*

COLUMBIA UNIVERSITY—School of Law, Room A, 435 W. 116th St. (280-4643). $25 Series Ticket. Sundays at 2: "Re-Viewing the Avant Garde": Critic J. Hoberman leads discussion of avant-garde culture. 10/18: *Budapest Portrait* and *New York Portrait,* both dir. Peter Hutton.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50; 10/14 at 12:30, 3:15, 6, and 8:45: *Rouge Baiser* (1985), dir. Vera Belmont, with Charlotte Valandrey and Lambert Wilson. 10/19–23: "Cinéma du Réel Festival": a selection from the Festival at the Pomidou Center Festival including 10/19: *Les Traces du Rêve; La Valse des médias; Under the Influence.* 10/20: *Céline a 12 ans; Lhassa; Ex Voto.*

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 11/1: Tue. noon–8, Wed.–Fri. noon–5, Sat.–Sun. 11 a.m.–6, continuous: "Woody Vasulka: The Art of Memory."

JAPAN SOCIETY—333 E. 47th St. (752-3015). 7/31 at 7: $5; senior citizens and students $4: 10/16–11/13: "New Films From Japan." 10/16 at 6:30 and 8:45: American Premier of *Dixieland Daimyo* (1986), dir. Kihachi Okamoto. In Japanese, Eng. subtitles.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Free with museum admission. Through 1/4/88: The Dreyfus Affair: Art, Truth and Justice. *The Dreyfus Affair* (1907), dir. the Pathé Brothers.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: Through 10/31 at 1: "Tony Oursler Retrospective"; at 2: *The Double (Gender/Sexuality),* includes work by Kathy Acker, Ed Bowers, and Lisa Guido; at 3:30: *Dance/Music,* includes work by Tom Bowes, Bill T. Jones, and Ed Rudolph; at 4:30: viewing by request. 10/17 at 8: "New British Video," featuring animation and experimental vide from the U.K. $5. nonmembers.

THE KNITTING FACTORY—47 E. Houston ST. (219 3055). $3. Through 11/30, Mondays at 8: "Films before Jazz." Independent film shorts.

LONG ISLAND UNIVERSITY—Brooklyn Campus, University Plaza (403-1015). Free. 1987–88 jazz clini series begins 10/20 at 4 with rare film clips of jaz musicians, including Louis Armstrong, Miles Davi and Dizzy Gillespie.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82n St. (570-3949). Free with museum admission. In conjunction with "The Hudson River School Exhibition," 10/18 at noon: *The American Vision* and *American Light: The Luminist Movement;* at 1: *The Hudso River and Its Painters*; at 4: *Creative Americans.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673 0090). Contribution $4. "Personal Cinema Program.' 10th Anniversary of the Funnel Experimental Centre Toronto, 10/16: Funnel Program I, includes: *I am Always Connected,* dir. Philip Barker; *The Ideal Artist,* dir Peter Gress; *The Iconography of Venus,* dir. Annett Mangaard; *Baby Green,* dir. Ross McLaren; *Portraits* dir. Eldon Garnet; *Forever Yours,* dir. Sharon Cook and *Shadowplay,* dir. Patrick Jenkins. 10/17: Funne Program II.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jacki Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Through 12/26. Sats.at 12:30: screenings for children.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** Through 1/4/88: "Paramount Pictures: 75 Years." 10/17 at 2:30: *The Squaw Man* (1914), dir. Cecil B. De Mille and Oscar Apfel, with Dustin Farnum and Winifred Kingston; 5:30: *The Cheat* (1915), dir. Ceci B. De Mille, with Fannie Ward and Sessue Hayakawa; *The Woman God Forgot* (1917), dir. Cecil B. De Mille, with Geraldine Farrar and Wallace Reid. 10/18 at 2:30: *Stella Maris* (1918), dir. Marshall Neilan, with Mary Pickford and Conway Tearle; at 5:30: *Male and Female* (1910), dir. Cecil B. De Mille, with Gloria Swanson and Bebe Daniels. 10/19 at 6:30: Video Viewpoints Symposium: Bill Viola: Installations and Videotapes, includes *Reasons for Knocking at an Empty House* (1982), *Room for St. John of the Cross* (1987), *Extended Temporalitites* (1987). 10/20 at 3: (See 10/17 at 5:30). **Titus Theater 2:**10/19 at 3: "In Memorium: Claude Jutra": *Mouvement perpetuel* (1949), *A Chairy Tale* (1957), *Wrestling* (1961), *The Devil's Toy* (1966); at 6: *Take it All,* dir. Jutra, with Johanne Harrelle. 10/20 at 6:30: Films From the Archive: *Identification Marks: None* (1964, Poland), dir. Jerzy Skolimowski.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 10/14–15 at 8: *Rosa Luxemburg* (1986), dir. Margarethe von Trotta, with Barbara Sukowa. 10/16–17 at 8 and 10, 10/18 at 3, 5, and 7, and 10/19 at 8: *Eat the Peach* (1987), dir. Peter Ormrod, with Stephan Brennan and Eamon Morrissey. 10/20 at 8: *Marianne and Julianne* (1981), dir. Margarethe von Trotta, with Barbara Sukowa.

NEW YORK HALL OF SCIENCE—47-01 111th St., Corona, Queens (718-699-0005). Free with museum admission. Through 11/1: "The Computer Goes to Hollywood." 10/17–18 at 1: *Desk Set* (1957), dir. Walter Lang, with Spencer Tracy and Katharine Hepburn.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 10/17 at 1:30: *The Four Seasons* (1981), dir. Alan Alda, with Alda, Carol Burnett, and Rita Moreno.

NEW YORK PUBLIC LIBRARY—Mid-Manhattan Library, 455 Fifth Ave. (340-0849). $5. Through 10/28: "A Very Personal Film Series," screening of films and discussion with author/director Susan Sontag. 10/15 at 6: *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles* (1975), dir. Chantel Akerman.

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, $30; single ticket $5. "What Matters Most: A Film Cycle On Ethical Issues." 10/18 at 2: Personal Integrity: *Meet John Doe* (1941), dir. Frank Capra, with Gary Cooper and Barbara Stanwyck.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 12/20: *Common Mistakes*, a video multi-media installation created by the artist Jeanne C. Finley.

UBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 10/15, nightly except Mondays, at 8 and 10: *Buffet Froid* (1980), dir. Bertrand Blier, with Gerard Depardieu and Jean Carmet. Through 10/15, nightly except Mondays at 10: *What Have I Done to Deserve This?* (1985), dir. Pedro Almodovar, with Carmen Maura and Angel de Andres-Lopez. Beg. 10/16, nightly except Mondays at 8 and 10: *Written on the Wind* (1956), dir. Douglas Sirk, with Rock Hudson, Lauren Bacall, and Robert Stack. 10/16–11/8: "John Boorman: A Man and His Films." 10/16–18 at 6: *Leo the Last* (1970), with Marcello Mastroianni and Billie Whitelaw. 10/20–21: *Having a Wild Weekend* (1965), with the Dave Clark Five.

UEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. 10/10–31: "Brazilian Film Series." 10/17 at 2: *How Tasty Was My Little Frenchman* (1971), dir. Nelson Pereira dos Santos.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 10/18 at 1:30: *Men of Bronze* (1977), dir. William Miles. Miles will be present to discuss the film.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 10/18: "New American Filmmakers Series." Su Friedrich Retrospective: Tues. at 2, Wed–sat. at noon, and Sun. at 1: *Cool Hands, Warm Heart* (1979); *Scar Tissue* (1979); *Gently Down the Stream* (1981). Tues. at 3:30, Wed–Sat. at 1, and Suns. at 2: *The Ties That Bind* (1984). Tues. and 6:30. Wed.–Sat. at 3:30, and Sun. at 4:30: *Damned If You Don't*.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Living Daylights.* #2—*Stakeout; Snow White and the Seven Dwarfs.* #3—*The Principal; Near Dark.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Big Shots.* #2—*Fatal Attraction.* #3—*Surrender.* #4—*Someone to Watch Over Me.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Fatal Attraction.* #2—*Surrender.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Like Father Like Son.* #2—*Man on Fire.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 10/15: *Stakeout; Stand By Me.* Beg. 10/16: *The Outing; Prom Night II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.* #3—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.* #4—*Surrender.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 10/15: *Zombie High; Near Dark.* Beg. 10/16: *The Outing; Prom Night II.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Principal.* #2—*Near Dark.* #3—*Fatal Attraction.* #4—*Hellraiser.*

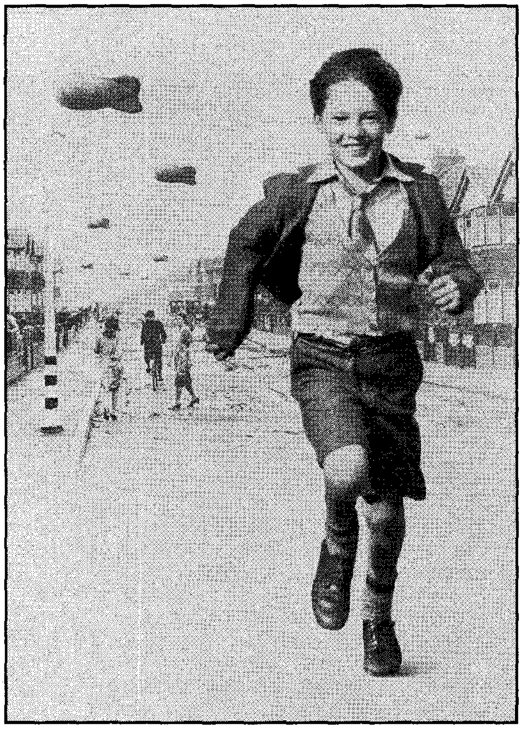
109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*The Principal.* #2—*Near Dark; Zombie High.* #3—*Man on Fire.* #4—*Three O'Clock High.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Surrender.* #2—*Fatal Attraction.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.* #2—Through 10/15: *China Girl.* Beg. 10/16: *Big Bad Mama II.* #3—*Man on Fire.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*China Girl.* #2—*Hellraiser.* #3—*Fatal Attraction.* #4—*Big Shots.* #5—*The Principal.* #6—*Best Seller.* #7—*Like Father Like Son.* #8—*Near Dark.* #9—*Three O'Clock High.* #10—*Stakeout.* #11—*Surrender.* #12—*Someone to Watch Over Me.*

113. RED APPLE—3946 White Plains Rd. (519-6674) *Dirty Dancing.*



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BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Like Father Like Son.* #2—*Someone to Watch Over Me.* #3—*China Girl.* #4—*The Principal.* #5—*Man on Fire.* #6—Through 10/15: *La Bamba; Stakeout.* Beg. 10/16: *Prom Night II.* #7—Through 10/15: *Best Seller; No Way Out.* Beg. 10/16: *In the Mood.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Program Unavailable.

202. BENSON—86th St. at 20th Ave. (372-1617). #1—Program Unavailable. #2—Program Unavailable.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Surrender.* #2—*Like Father Like Son.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Big Shots.* #2—Through 10/15: *Prom Night II.* Beg. 10/16: *Like Father Like Son.* #3—*Surrender.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Fatal Attraction.* #2—*The Princess Bride.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Man on Fire.* #2—*Big Shots.* #3—*Zombie High; La Bamba.* #4—*China Girl; The Principal.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Near Dark.* #2—*The Principal.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 10/15: *Big Shots.* Beg. 10/16: *Big Bad Mama II.* #2—*Three O'Clock High.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Fatal Attraction.* #2—*Surrender.* #3—*Three O'Clock High.* #4—Through 10/15: *RoboCop; Dirty Dancing.* Beg. 10/16: *Big Bad Mama II.* #5—Through 10/15: *Near Dark.* Beg. 10/16: *The Outing.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*The Principal.* #2—Through 10/15: *Zombie High.* Beg. 10/16: *Prom Night II.* #3—*Man on Fire.* #4—*Near Dark.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Fatal Attraction.* #2—*Surrender.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*China Girl.* #2—*Surrender.* #3—*The Principal.* #4—*The Princess Bride.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Big Shots.* #2—*Like Father Like Son.* #3—*Hellraiser.* #4—*Someone to Watch Over Me.* #5—*Stakeout.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Fatal Attraction.* #2—*Three O'Clock High.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Near Dark.* #2—*Man on Fire.* #3—*The Principal.* #4—*Hellraiser.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Fatal Attraction.* #2—*Three O'Clock High.* #3—*Near Dark.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Someone to Watch Over Me.* #2—*The Princess Bride.* #3—Through 10/15: *Surrender.* Beg. 10/16: *In the Mood.* #4—*Like Father Like Son.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Fatal Attraction.* #2—*Like Father Like Son.* #3—*Someone to Watch Over Me.* #4—*Three O'Clock High.* #5—*The Princess Bride.* #6—*Surrender.* #7—*Big Shots.* #8—*The Principal.* #9—*Snow White and the Seven Dwarfs; In the Mood.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Surrender.* #2—*Fatal Attraction.* #3—*Three O'Clock High.* #4—*Someone to Watch Over Me.* #5—*Like Father Like Son.* #6—Through 10/15: *China Girl; Near Dark.* Beg. 10/16: *Prom Night II.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—Program Unavailable. #2—Program Unavailable.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Man on Fire.* #2—*Three O'Clock High.* #3—Through 10/15: *Near Dark.* Beg. 10/16: *Prom Night II.* #4—Through 10/15: *The Principal.* Beg. 10/16: *The Outing.* #5—*Big Shots.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 10/15: *Dirty Dancing.* Beg. 10/16: *The Outing.* #2—Through 10/15: *Big Shots.* Beg. 10/16: *Prom Night II.* #3—Through 10/15: *China Girl.* Beg. 10/16: *Big Bad Mama II.* #4—Through 10/15: *Man on Fire.* Beg. 10/16: *Surrender.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Surrender.* #2—*Three O'Clock High.* #3—*Someone to Watch Over Me.* #4—*Fatal Attraction.* #5—Through 10/15: *Near Dark.* Beg. 10/16: *Big Bad Mama II.* #6—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Like Father Like Son.* #2—*Surrender.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Princess Bride.* #2—*Dirty Dancing.* #3—*Fatal Attraction.* #4—Through 10/15: *Stakeout.* Beg. 10/16: *In the Mood.*

303. CORONA—PLAZA—(639-7722). *La Bamba.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Big Shots.* #2—*No Way Out.* #3—*The Princess Bride.* #4—*Three O'Clock High.* #5—*Dirty Dancing.* #6—*Someone to Watch Over Me.* #7—*Man on Fire.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Fatal Attraction.* #2—*Hellraiser.* #3—*Best Seller.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.* #4—Through 10/15: *China Girl.* Beg. 10/16: *Big Bad Mama II.*

307. FLUSHING—UTOPIA—(454-2323). #1—Program Unavailable. #2—Program Unavailable.

308. FOREST HILLS—CINEMART—(261-2244). #1—*Matewan.* #2—*No Way Out; Snow White and the Seven Dwarfs.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 10/15: *Man on Fire.* Beg. 10/16: *In the Mood.* #2—*Surrender.* #3—*Like Father Like Son.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Princess Bride.* #2—*Dirty Dancing.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Three O'Clock High.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Someone to Watch Over Me.* #2—Through 10/15: *Near Dark.* Beg. 10/16: *The Outing.* #3—Through 10/15: *China Girl.* Beg. 10/16: *Big Bad Mama II.* #4—*Big Shots.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—*Dirty Dancing.* #2—*Someone to Watch Over Me.* #3—Through 10/15: *Big Shots.* Beg. 10/16: *Prom Night II.* #4—*Three O'Clock High.* #5—*The Princess Bride.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Fatal Attraction.* #2—*Near Dark.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Surrender.* #2—*Like Father Like Son.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.* #2—*Man on Fire.* #3—*Three O'Clock High.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*No Way Out.* #2—*Fatal Attraction.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Someone to Watch Over Me.* #2—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.* #3—*The Principal.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). *Near Dark.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Pick-Up Artist.* #2—*Fatal Attraction.*

322. SUNNYSIDE—CENTER—(784-3050). #1—Program Unavailable. #2—Program Unavailable.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Surrender.* #2—*Like Father Like Son.*

401. NEW DORP—HYLAN—(351-6601). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.*

402. NEW DORP—LANE—(351-2110). *Man on Fire.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Three O'Clock High.* #2—*The Princess Bride.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*Fatal Attraction.* #4—*Like Father Like Son.* #5—*The Princess Bride.* #6—Through 10/15: *Near Dark.* Beg. 10/16: *In the Mood.* #7—*The Principal.* #8—*Surrender.* #9—*Dirty Dancing.* #10—*Big Shots.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Dirty Dancing.* #2—*Someone to Watch Over Me.*

501. BELLMORE—MOVIES—(783-7200). Through 10/15: *Stakeout; The Care Bears' Adventure in Wonderland.* Beg. 10/16: *No Way Out.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Near Dark; Snow White and the Seven Dwarfs.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*The Princess Bride.* #2—*Someone to Watch Over Me.* #3—*Surrender.* #4—Through 10/15: *Dirty Dancing.* Beg. 10/16: *In the Mood.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Like Father Like Son.* #2—*Three O'Clock High.* #3—*Stakeout.* #4—*Dirty Dancing.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Stakeout.* #2—*Someone to Watch Over Me.* #3—*Fatal Attraction.* #4—*Three O'Clock High.* #5—*Surrender.* #6—*The Princess Bride.* #7—*Baby Boom.* #8—*Like Father Like Son.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*Surrender.* #2—*Three O'Clock High.* #3—Through 10/15: *Dirty Dancing.* Beg. 10/16: *In the Mood.*

507. HEWLETT—HEWLETT—(791-6768). *Big Shots.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—Through 10/15: *The Principal.* Beg. 10/16: *The Outing.* #2—Through 10/15: *Dirty Dancing.* Beg. 10/16: *Big Bad Mama II.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*Matewan.* #2—*Like Father Like Son.* #3—*Fatal Attraction.* #4—*Best Seller.* #5—*Man on Fire.* #6—*Three O'Clock High.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Stakeout.* #2—*Three O'Clock High.* #3—*Someone to Watch Over Me.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*No Way Out.* #2—*Stakeout.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Stakeout.* #2—*Fatal Attraction.* #3—*The Principal.* #4—*Baby Boom.* #5—*Like Father Like Son.* #6—*Three O'Clock High.*

513. LONG BEACH—PARK AVENUE—(432-0576). Through 10/15: *The Principal; The Care Bears' Adventure in Wonderland.* Beg. 10/16: *Stakeout.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Princess Bride.* #2—*Like Father Like Son.* #3—*Dirty Dancing.* #4—*Matewan.*

515. MALVERNE—TWIN—(599-6966). #1—*No Way Out.* #2—Through 10/15: *Wish You Were Here.* Beg. 10/16: *Stakeout.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Like Father Like Son.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Like Father Like Son.* #2—*Surrender.* #3—*Someone to Watch Over Me.* #4—*Three O'Clock High.* #5—Through 10/15: *Near Dark.* Beg. 10/16: *In the Mood.* #6—*Dirty Dancing.* #7—*Man on Fire.* #8—Through 10/15: *The Principal.* Beg. 10/16: *Big Bad Mama II.* #9—Through 10/15: *Big Shots.* Beg. 10/16: *The Outing.*

518. MASSAPEQUA—PEQUA—(799-6464). *Fatal Attraction.*

519. MERRICK—TWIN—(546-1270). #1—*Three O'Clock High.* #2—*Big Shots.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Surrender.* #2—*Someone to Watch Over Me.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Man on Fire.* #2—*The Pick-Up Artist.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Surrender.* #2—*Man on Fire.* #3—*Dirty Dancing.* #4—*The Big Easy.* #5—*Three O'Clock High.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Fatal Attraction.*

25. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Stakeout.* #2—*Surrender.*

26. ROSLYN—ROSLYN—(621-8488). #1—*Someone to Watch Over Me.* #2—*Matewan.*

27. SYOSSET—SYOSSET—(921-5810). #1—Through 10/15: *Stakeout.* Beg. 10/16: *In the Mood.* #2—*Surrender.* #3—*Someone to Watch Over Me.*

28. SYOSSET—UA CINEMA 150—(364-0700). *The Princess Bride.*

29. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*The Principal.* #2—*Big Shots.* #3—*Like Father Like Son.*

30. VALLEY STREAM—SUNRISE—(825-5700). #1—*Baby Boom.* #2—*Man on Fire.* #3—*Near Dark.* #4—*Hellraiser.* #5—*RoboCop* #6—*No Way Out.* #7—*Three O'Clock High.* #8—*Dirty Dancing.* #9—*Best Seller.* #10—*Fatal Attraction.* #11—*Someone to Watch Over Me.* #12—*Surrender.*

531. WANTAGH—WANTAGH—(781-6969). *The Pick-Up Artist.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 10/15: *Near Dark.* Beg. 10/16: *The Outing.* #2—*Someone to Watch Over Me.* #3—Through 10/15: *The Principal.* Beg. 10/16: *Big Bad Mama II.*

533. WESTBURY—WESTBURY—(333-1911). #1—*My Life as a Dog.* #2—*Jean de Florette.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Dirty Dancing.* #2—Through 10/15: *The Principal.* Beg. 10/16: *In the Mood.* #3—*Someone to Watch Over Me.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Fatal Attraction.* #2—*Three O'Clock High.* #3—*Near Dark.*

602. BAY SHORE—CINEMA—(665-1722). *Like Father Like Son.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Hellraiser.* #2—*Surrender.*

604. BAY SHORE—SUNRISE DRIVE-IN—(665-1111). #1—Through 10/15: *Near Dark.* Beg. 10/16: *The Outing.* #2—Through 10/15: *Man on Fire.* Beg. 10/16: *Big Bad Mama II.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Stakeout.* #2—*Three O'Clock High.* #3—*Someone to Watch Over Me.* #4—*Dirty Dancing.* #5—*Big Shots.* #6—*The Princess Bride.* #7—*Surrender.* #8—*Near Dark.* #9—*Like Father Like Son.* #10—*Fatal Attraction.* #11—*Hellraiser.* #12—*The Principal.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Can't Buy Me Love.* #2—*The Princess Bride.* #3—*Dirty Dancing.* #4—*Big Shots.* #5—*Someone to Watch Over Me.* #6—*Three O'Clock High.* #7—*Surrender.* #8—*Fatal Attraction.* #9—*Stakeout.* #10—*Near Dark.* #11—*Hellraiser.* #12—*Best Seller.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*The Principal.* #2—*Like Father Like Son.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Like Father Like Son.* #2—*The Princess Bride.* #3—*Fatal Attraction.* #4—*Three O'Clock High.* #5—*Surrender.* #6—*Someone to Watch Over Me.* #7—*Snow White and the Seven Dwarfs.* #8—*In the Mood.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Baby Boom.* #4—*Like Father Like Son.* #5—Through 10/15: *Surrender.* Beg. 10/16: *In the Mood.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Jean de Florette.* #2—*Matewan.*

615. GREENPORT—GREENPORT—(477-0500). *The Big Easy.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Like Father Like Son.* #2—*Surrender.* #3—*Stakeout.* #4—*Dirty Dancing.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Fatal Attraction.*

618. ISLIP—ISLIP—(581-5200). #1—*Someone to Watch Over Me.* #2—Through 10/15: *Big Shots.* Beg. 10/16: *Prom Night II.* #3—*Fatal Attraction.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *The Princess Bride.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 10/15: *Can't Buy Me Love.* Beg. 10/16: *The Living Daylights.*

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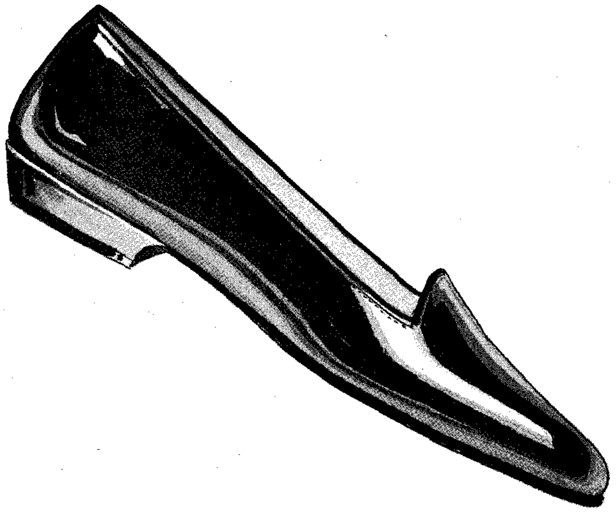

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MOVIES

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Three O'Clock High.* #2—*Fatal Attraction.* #3—*Like Father Like Son.* #4—*Surrender.* #5—Through 10/15: *Stakeout.* Beg. 10/16: *Prom Night II.* #6—*Someone to Watch Over Me.*

622. MONTAUK—THE MOVIES—(668-2393). *Stakeout.*

623. NORTHPORT—NORTHPORT—(261-8600). *Can't Buy Me Love.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Dirty Dancing.* #2—*Big Shots.* #3—*Stakeout.* #4—*Like Father Like Son.* #5—*Surrender.* #6—*Someone to Watch Over Me.* #7—*The Princess Bride.* #8—*Three O'Clock High.* #9—*The Principal.* #10—*Fatal Attraction.* #11—*In the Mood.* #12—*The Outing.* #13—Program Unavailable.

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Man on Fire.* #2—Through 10/15: *Near Dark.* Beg. 10/16: *Big Bad Mama II.* #3—Through 10/15: *La Bamba.* Beg. 10/16: *Prom Night II.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Surrender.* **WEST**—*Dirty Dancing; No Way Out.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 10/15: *The Whistle Blower.* Beg. 10/16: *Wish You Were Here.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Like Father Like Son.* #2—*Three O'Clock High.* #3—*Man on Fire.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Someone to Watch Over Me.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*Stakeout.* #4—*Dirty Dancing.* #5—*Man on Fire.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Three O'Clock High.* #2—*Like Father Like Son.* #3—*Fatal Attraction.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Stakeout; Snow White and the Seven Dwarfs.* #2—Through 10/15: *Big Shots; The Big Easy.* Beg. 10/16: *Dirty Dancing.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Surrender.* #2—*Fatal Attraction.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 10/15: *Man on Fire.* Beg. 10/16: *Like Father Like Son.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Someone to Watch Over Me.* #2—*Dirty Dancing.* #3—*Man on Fire.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.*

704. HARRISON—CINEMA—(835-5952). *No Way Out.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Dirty Dancing.* #2—*Fatal Attraction.* #3—*Surrender.* #4—*The Princess Bride.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Fatal Attraction.* #2—*Dirty Dancing.* #3—*Three O'Clock High.* #4—*The Principal.* #5—*Stakeout.* #6—*The Princess Bride.* #7—*Someone to Watch Over Me.* #8—*Like Father Like Son.* #9—*Surrender.* #10—*Baby Boom.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *The Princess Bride.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Someone to Watch Over Me.* #2—*Dirty Dancing.* #3—*Surrender.* #4—Through 10/15: *Big Shots.* Beg. 10/16: *In the Mood.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Man on Fire.* #2—*No Way Out.* #3—*Surrender.* #4—*Fatal Attraction.* #5—Through 10/15: *Three O'Clock High.* Beg. 10/16: *In the Mood.*

710. MOUNT VERNON—PARKWAY—(664-3311). *The Living Daylights; Snow White and the Seven Dwarfs.* Beg. 10/16: *No Way Out.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Man on Fire.* #2—Through 10/15: *Zombie High.* Beg. 10/16: *Prom Night II.*

712. NEW ROCHELLE—TOWN—(632-9700). *Big Shots.*

713. OSSINING—ARCADIAN—(941-5200). #1—*No Way Out.* #2—*The Principal.* #3—*Hellraiser; Snow White and the Seven Dwarfs.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Surrender.* #2—*Dirty Dancing.* #3—*Near Dark.* #4—Program Unavailable.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Principal.* #2—*Man on Fire.* #3—*Fatal Attraction.* #4—*Big Shots.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Three O'Clock High.*

718. RYE—RYE RIDGE—(939-8177). #1—*Fatal Attraction.* #2—*Three O'Clock High.*

719. SCARSDALE—FINE ARTS—(723-6699). *Matewan.*

720. SCARSDALE—PLAZA—(725-0078). Program Unavailable.

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Man on Fire.* #2—*Three O'Clock High.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Big Shots.* #2—*Baby Boom.* #3—*Stakeout.* #4—*Like Father Like Son.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Surrender.* #2—*Near Dark.* #3—*Fatal Attraction.* #4—*The Princess Bride.* #5—*No Way Out.* #6—*Three O'Clock High.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Someone to Watch Over Me.* #2—*Three O'Clock High.* #3—*Baby Boom.* #4—*Like Father Like Son.* #5—*Dirty Dancing.* #6—*Surrender.* #7—*The Princess Bride.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Stakeout.* #2—Through 10/15: *No Way Out.* Beg. 10/16: *The Pick-Up Artist.*

Rockland County

752. NANUET—MALL—(623-6336). *Surrender.*

753. NANUET—MOVIES—(623-0211). #1—*Someone to Watch Over Me.* #2—*Like Father Like Son.* #3—*Baby Boom.* #4—*The Principal.* #5—*Three O'Clock High.*

754. NANUET—ROUTE 59—(623-3355). *Dirty Dancing.*

755. NEW CITY—TOWN—(634-5100). #1—*Like Father Like Son.* #2—*Man on Fire.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Surrender.* #2—*The Princess Bride.*

757. NYACK—CINEMA EAST—(358-6631). *Fatal Attraction.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Three O'Clock High.* #2—*Stakeout.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *The Princess Bride.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Near Dark.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Fatal Attraction.* #2—*Big Shots.*

763. STONY POINT—9 W—(942-0303). *The Pick-Up Artist.*

764. SUFFERN—LAFAYETTE—(357-6030). *Big Shots.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Three O'Clock High.* #2—*Stakeout.*

801. DANBURY—CINE—(743-2200). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.* #3—*Baby Boom.*

802. DANBURY—CINEMA—(748-2923). #1—*The Princess Bride.* #2—*Like Father Like Son.*

803. DANBURY—PALACE—(748-7496). #1—*Surrender.* #2—*Near Dark.* #3—*Big Shots.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*No Way Out.* #2—*Someone to Watch Over Me.*

806. FAIRFIELD—COUNTY—(334-1411). *Three O'Clock High.*

07. GREENWICH—CINEMA—(869-6030). #1—*Three O'Clock High.* #2—*No Way Out.*

08. GREENWICH—PLAZA—(869-4030). #1—*Fatal Attraction.* #2—*Baby Boom.* #3—*I've Heard the Mermaids Singing.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Fatal Attraction.* #2—*Like Father Like Son.*

810. NORWALK—CINEMA—(838-4504). #1—*No Way Out.* #2—*Three O'Clock High.*

811. NORWALK—NORWALK—(866-9202). *Dirty Dancing.*

813. SOUTH NORWALK—SONO—(866-9202). Through 10/22: *My Life as a Dog.*

814. SPRINGDALE—STATE—(325-0250). *The Big Easy; Stakeout.*

815. STAMFORD—AVON—(324-9205). #1—*Dirty Dancing.* #2—*Big Shots.*

816. STAMFORD—CINEMA—(324-3100). #1—*Surrender.* #2—*Someone to Watch Over Me.* #3—*Near Dark.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Like Father Like Son.* #2—*The Princess Bride.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Man on Fire.* #2—*Like Father Like Son.* #3—*The Principal.* #4—*Big Shots.* #5—*Dirty Dancing.* #6—*Surrender.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Fatal Attraction.* #2—*Surrender.* #3—*Like Father Like Son.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Princess Bride.* #2—*Like Father Like Son.* #3—(227-9619). *Baby Boom.* #4—(226-6666). *Surrender.*

821. WESTPORT—POST—(227-0500). *Fatal Attraction.*

822. WILTON—CINEMA—(762-5678). *Someone to Watch Over Me.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Fatal Attraction.* #2—*Best Seller.* #3—*Someone to Watch Over Me.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Three O'Clock High.* #2—*Fatal Attraction.*

902. JERSEY CITY—STATE—(653-5200). #1—Through 10/15: *The Principal.* Beg. 10/16: *Prom Night II.* #2—*Big Shots.* #3—Through 10/15: *Man on Fire.* Beg. 10/16: *The Outing.* #4—Through 10/15: *Near Dark.* Beg. 10/16: *Big Bad Mama II.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Hellraiser.* #2—*Dirty Dancing.* #3—*The Principal.* #4—*Someone to Watch Over Me.* #5—*Near Dark.* #6—*Surrender.* #7—*Man on Fire.* #8—*The Princess Bride.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Baby Boom.* #2—*Stakeout.* #3—*Three O'Clock High.* #4—*Like Father Like Son.* #5—*No Way Out.* #6—*Fatal Attraction.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Dirty Dancing.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Someone to Watch Over Me.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Principal.* #2—*Big Shots.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Dirty Dancing.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Zombie High; Near Dark.* #2—*Big Shots; The Predator.*

914. LIVINGSTON—COLONY—(992-0800). *Like Father Like Son.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Someone to Watch Over Me.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Three O'Clock High.* #2—*No Way Out.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Three O'Clock High.* #2—*Baby Boom.* #3—*Matewan.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Stakeout.* #2—*Man on Fire.* #3—*Near Dark.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Dirty Dancing.* #2—*La Bamba.* #3—*Snow White and the Seven Dwarfs; Man on Fire.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Fatal Attraction.* #2—*The Princess Bride.* #3—*Like Father Like Son.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Fatal Attraction.* #2—*Surrender.* #3—*The Princess Bride.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Stakeout.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Man on Fire.* #2—*Three O'Clock High.*

932. ELIZABETH—ELMORA—(352-3483). *Stakeout.*

933. LINDEN—QUAD—(925-9787). #1—*Like Father Like Son.* #2—*Three O'Clock High.* #3—*Man on Fire.* #4—*Big Shots.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Matewan.*

936. UNION—UNION—(686-4373). #1—*Fatal Attraction.* #2—*Someone to Watch Over Me.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Dirty Dancing.* #2—*The Princess Bride.* #3—Through 10/15: *The Principal.* Beg. 10/16: *In the Mood.*

938. WESTFIELD—TWIN—(654-4720). #1—*No Way Out.* #2—*Best Seller; Adventures in Babysitting.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Near Dark; Hamburger Hill.* #2—*Best Seller.*

951. CLOSTER—CLOSTER—(768-8800). *Fatal Attraction.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Like Father Like Son.* #2—*Best Seller.* #3—*No Way Out.* #4—*Man on Fire.*

953. EMERSON—TOWN—(261-1000). #1—*Big Shots.* #2—*Like Father Like Son.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 10/15: *The Living Daylights.* Beg. 10/16: *RoboCop.* #2—Through 10/15: *Hellraiser.* Beg. 10/16: *Maid to Order.*

955. FAIRVIEW—TWIN—(941-2424). #1—Program Unavailable. #2—Program Unavailable.

956. FORT LEE—LINWOOD—(944-6900). #1—*Surrender.* #2—Through 10/15: *Dirty Dancing.* Beg. 10/16: *In the Mood.*

958. OAKLAND—TWIN—(337-4478). #1—*Someone to Watch Over Me.* #2—*Surrender.*

959. PARAMUS—CINEMA 35—(845-5070). *Dirty Dancing.*

961. PARAMUS—BERGEN MALL—(845-4449). *Matewan.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Fatal Attraction.* #2—*Best Seller.* #3—*No Way Out.* #4—*Like Father Like Son.* #5—*Stakeout.* #6—*Baby Boom.* #7—*Someone to Watch Over Me.* #8—*The Principal.* #9—*Big Shots.*# #10—*The Princess Bride.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Three O'Clock High.* #2—*Man on Fire.* #3—*Surrender.*

964. RAMSEY—CINEMA—(825-2090). *Dirty Dancing.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Someone to Watch Over Me.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Someone to Watch Over Me.* #2—*Fatal Attraction.* #3—*Man on Fire.* #4—*The Princess Bride.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*The Pick-Up Artist.* #2—*Stakeout; Snow White and the Seven Dwarfs.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*My Life as a Dog.* #2—*Dirty Dancing.* #3—*I've Heard the Mermaids Singing.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Stakeout.* #2—*No Way Out.* #3—*Three O'Clock High.*

971. WESTWOOD—PASCACK—(664-3200). #1—*The Princess Bride.* #2—*Someone to Watch Over Me.* #3—*Surrender.* #4—Through 10/15: *Dirty Dancing.* Beg. 10/16: *In the Mood.*

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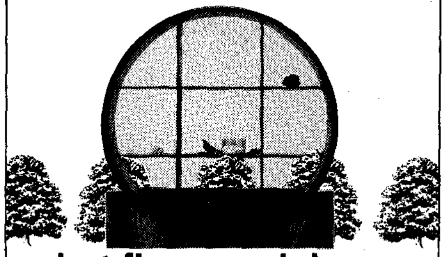

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ New films recommended by *New York*'s critic.

BABY BOOM—(1 hr. 43 min.; 1987) Returning to comedy after years of dramatic roles, Diane Keaton has lost her dithering vagueness; she's brisk, almost fierce as a New York corporate super-achiever who loses interest in her job when a tiny 13-month-old baby comes into her life. The team of Nancy Myers and Charles Shyer (they both wrote; he directs) package journalistic clichés about women and work, women and babies, "having it all," etc. They don't discover anything, and they have a knowing, commercially shrewd populist streak—anyone who thinks he's a little better than anyone else gets taken down a peg. Still, irritating and corny as the movie is, Keaton is so good that you can watch the picture with pleasure. She's a great clotheshorse. Her nasty moods have a giddy transparency (you can see the nice, struggling woman underneath the bitch). When her character moves to Vermont and nearly goes crazy from boredom, Keaton has another wonderful moment, lamenting her life to a frightened local plumber as she stalks about in the cold like a snowbound Medea. With Sam Shepard (doing almost nothing) as the country vet who makes Keaton into a woman, Sam Wanamaker, James Spada. (10/12/87) PG. **24, 34, 62, 85, 505, 512, 530, 612, 706, 722, 724, 753, 801, 808, 820, 904, 917, 962, 34, 85, 505, 512, 530, 612, 706, 722, 724, 753, 904, 917, 962**

LA BAMBA—(1 hr. 46 min.; 1987) The true story of Ritchie Valens, the seventeen-year-old Chicano pop musician who died in a plane crash only months after achieving stardom with three No. 1 hits, including the title song. With Esai Morales, Rosana DeSoto, Elizabeth Peña, Joe Pantoliano, and Lou Diamond Phillips. Written and directed by Luis Valdez. PG-13. **200, 303, 626, 919**

BARFLY—(1 hr. 40 min.; 1987) A darkly comic depiction of several days in the life of Los Angeles' famous poet/barfly Charles Bukowski. With Mickey Rourke and Faye Dunaway. Screenplay by Bukowski. Dir. Barbet Schroeder. R.**52, 83**

BEST SELLER—(1 hr. 50 min.; 1987) James Woods and Brian Dennehy enjoying themselves in a lousy thriller about a cop who writes books (Dennehy) and a hit man who wants respect (Woods). The script, by veteran schlockmaster Larry Cohen, is relentlessly B-movieish, combining slam-bang action and gaseous philosophizing. Directed by John Flynn. (10/12/87) R. **24, 32, 51, 67, 85, 112, 200, 305, 509, 530, 608, 900, 938, 950, 952, 962**

★ **THE BIG EASY**—(1 hr. 45 min.; 1987) Romance and justice in New Orleans, "the Big Easy," where bribery is a way of life. Dennis Quaid is Remy McSwain, a mildly corrupt cop; Ellen Barkin is the proper assistant district attorney from the North, Anne Osborne, who is sure that small corruptions lead to larger ones. Anne is right, and Remy has to admit that she's right, but his easy way of life has some authority, too. Matching wits and battling in their professional lives, they fall in and out of bed, and together they track down two criminals responsible for a series of deaths. The balance between the two stars is perfect, and director Jim McBride gives them plenty of room. McBride's relaxed, almost improvisatory tone is in keeping with his ambiguous celebration of "easy." "Easy" means a more sociable attitude toward life, time for silly remarks that no one is meant to take seriously. But when does a man's sexual charm turn worthless? Quaid has to fight to earn Barkin's love. The movie says that a woman may sleep with a bum, but she can't be made to fall in love with him—a sexual code that the movies can't do without in the post-feminist age. With Charles Ludlam. Written by Daniel Petri Jr. and Jack Baran. (8/24/87) R. **5, 84, 523, 615, 636, 814**

BIG SHOTS—(1 hr. 31 min.; 1987) A protected white kid from suburbia, grappling with the recent death of his father, forms an unlikely friendship with a street-smart black kid, also struggling to get by without his dad. With Ricky Busker, Darius McCrary, and Robert Joy. Written by Joe Eszterhas. Dir. Robert Mandel. PG-13.**33, 47, 101, 106, 111, 112, 204, 207, 209, 214, 219, 222, 223, 300, 304, 306, 312, 313, 316, 318, 406, 507, 517, 519, 529, 606, 608, 618, 625, 636, 708, 712, 715, 722, 762, 764, 803, 815, 818, 902, 911, 913, 933, 953, 962**

CAN'T BUY ME LOVE—(1 hr. 34 min.; 1987) High-school senior Ronald Miller (Patrick Dempsey) strikes a deal with popular cheerleader Cindy Mancini (Amanda Peterson), who agrees to act as his girlfriend for a price. With Dennis Dugan and Courtney Gains. Written by Michael Swerdlick. Dir. Steve Rash. PG-13. **608, 620, 623**

CHINA GIRL—(1 hr. 29 min.; 1987) On the hot, tension-filled summer streets of New York City's Chinatown and Little Italy, a cross-cultural teenage love affair sparks a violent neighborhood gang war. With Panebianco, Sari Chang, and James Russo. Screenplay by Nicholas St. John. Dir. Abel Ferrara. R. **4, 31, 111, 112, 200, 207, 213, 220, 223, 306, 312**

DANCERS—(1 hr. 39 min.; 1987) The personal lives of a ballet company ironically mirror the production of the ballet *Giselle* which they are performing. With Mikhail Baryshnikov, Julie Kent, and Leslie Browne. Written by Sarah Kernochan. Dir. Herbert Ross. PG. **10, 48, 85**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Sylvano Mangago) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the antic, self-defeating remark, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style-they practically sing their lines. (10/5/87) R. **54**

DIRTY DANCING—(1 hr. 40 min.; 1987) It's the summer of 1963, and Baby (Jennifer Grey), an over-protected Jewish girl, teams up with a working-class dance instructor, Johnny Castle, (Patrick Swayze) at a Catskills resort. The movie is an educated girl's erotic fantasy, middle-class Jewish division, and encrusted in wish fulfillment, but it's fun and you may find it irresistable. Patrick Swayze does a fine, professional job with a character trapped in the goo of idealization. The sequences in which he teaches the repressed Baby how to move on the dance floor—a girl's perfect dream of sexual initiation—are nicely directed by Emile Ardolino, who has extensive experience with dance documentaries. The rest of the movie, however, is conceived in the heated erotic-moral simplicities of a young adult's fiction. And the clichés turn a little thick and knowing: the poor, we're supposed to think, may be sexy, but they still need the Jews, who will teach them how to stand up for themselves. With Cythnia Rhodes, Jack Weston, Jerry Orbach, and Kelly Bishop. Written by Eleanor Bergstein.PG-13. **20, 60, 88, 113, 210, 223, 302, 304, 310, 313, 406, 500, 503, 504, 506, 508, 514, 517, 523, 530, 600, 606, 608, 616, 625, 627, 634, 636, 702, 705, 706, 708, 714, 724, 754, 811, 815, 818, 903, 906, 912, 919, 937, 956, 959, 964, 969, 971**

DOGS IN SPACE—(1 hr. 48 min.; 1987) *Sid and Nancy* meet *Animal House* and move to Melbourne, Australia. With Michael Hutchence and Saskia Post. Written and directed by Richard Lowenstein. **45**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable-a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lonely Anne Archer as the wife. (10/5/87) R. **24, 64, 80, 101, 102, 108, 110, 112, 206, 210, 212, 215, 217, 219, 220, 300, 302, 305, 314, 317, 321, 401, 406, 505, 509, 512, 516, 518, 524, 530, 601, 606, 608, 610, 612, 617, 618, 621, 625, 635, 637, 705, 706, 709, 715, 718, 723, 757, 762, 801, 808, 809, 819, 821, 900, 901, 904, 920, 921, 936, 951, 962, 967**

HAIL! HAIL! ROCK 'N ROLL—(2 hr.; 1987) Reviewed in this issue. PG.**41**

HELLRAISER—(1 hr. 35 min.; 1987) A horror story of love from beyond the grave. With Andrew Robinson, Clare Higgins, and Ashley Laurence. Written and directed by Clive Barker. R. **31, 90, 108, 112, 214, 216, 305, 530, 603, 606, 608, 713, 903, 954, 960**

HEY BABU RIBA—(1 hr. 49 min.; 1987) In Serbo-Croatian, Eng. subtitles. Four friends gather in Belgrade to reminisce about their teenage years in politically turbulent Yugoslavia. With Gala Videnovic, Nebojsa Bakocevic, Dragan Bjelogrlic, Srdjan Todorovic, Goran Radakovic. Written and directed by Jovan Acin. **84**

HOPE AND GLORY—(1 hr. 52 min.; 1987) Told from the point of view of a nine year-old boy, this is the story of a family living in London during the Blitz of World

War II. With Sarah Miles, David Hayman, and Derrick O'Connor. Written and directed by John Boorman. PG-13. **52**

OUSE OF GAMES—(1 hr. 42 min.; 1987) Reviewed in this issue. R. **50, 85**

I THE MOOD—(1 hr. 38 min.; 1987) This comedy is the true story of a teenage boy who captured America's attention in the mid-forties by running away with two older, married women. With Patrick Dempsey, Talia Balsam, and Beverly D'Angelo. Written and directed by Phil Alden Robinson. PG-13. **52, 200, 218, 219, 302, 309, 406, 503, 506, 517, 527, 600, 610, 612, 625, 708, 709, 937, 956, 971**

VE HEARD THE MERMAIDS SINGING—(1 hr. 21 min.; 1987) The kind of mousy film that some people unaccountably take to their hearts. The young Canadian actress Sheila McCarthy is dreamy Polly, an inept office temp who works in a gallery and becomes infatuated with the imposing women who run the place. The movie appears to be a fable of innocence betrayed, but it's so small and undeveloped that it's over before you get seriously interested in it. Written and directed by Patricia Rozema. (9/14/87) **63, 808, 969**

EAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. After a while, the repetitively crisscrossed terrain of greed and innocence becomes tedious. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **81, 533, 613**

LIKE FATHER LIKE SON—(1 hr. 37 min.; 1987) Dudley Moore plays a brilliant heart surgeon who accidentally changes bodies with his son, a likeable high school student, on the night of his son's big date. With Kirk Cameron, Margaret Colin, and Catherine Hicks. Screenplay Lorne Cameron and Steven L. Bloom. Dir. Rod Daniel. PG-13. **7, 33, 33, 60, 65, 85, 103, 106, 112, 200, 203, 204, 214, 218, 219, 220, 301, 309, 315, 400, 406, 504, 505, 509, 512, 514, 516, 517, 529, 602, 606, 609, 610, 612, 616, 621, 625, 631, 635, 638, 700, 703, 706, 722, 724, 753, 755, 802, 809, 817, 818, 819, 820, 904, 914, 920, 933, 952, 953, 962**

MAID TO ORDER—(1 hr. 35 min.; 1987) A Cinderella-in-reverse story of a rich, spoiled brat (Ally Sheedy) who is forced to work for a living. With Beverly D'Angelo, Valerie Perrin, and Dick Shawn. Written by Amy Jones, Perry Howze, and Randy Howze. Dir. Jones. PG. **954**

MAN ON FIRE—(1 hr. 32 min.; 1987) A reclusive ex-CIA agent develops a unique bond of friendship with the young girl he is hired to protect. With Scott Glenn, Brooke Adams, and Danny Aiello. Screenplay by Sergio Donati and Eli Chouraqui. Dir. Chouraqui. R. **7, 36, 42, 67, 90, 92, 103, 109, 111, 200, 207, 211, 216, 222, 223, 304, 309, 316, 402, 509, 517, 521, 523, 530, 604, 626, 631, 634, 638, 702, 709, 711, 715, 721, 755, 818, 902, 903, 918, 919, 931, 933, 952, 963, 967**

MATEWAN—(2 hr. 12 min.; 1987) John Sayles's retelling of a 1920 coal miners' strike in West Virginia has the virtue of surface authenticity. The little town, with its featureless wooden restaurant and church, is the perfect set, the players' faces are all wonderful, without an actorish mug in the group. Haskell Wexler's cinematography is beautifully dark and blended, and the great Hazel Dickens sings three mining-town songs a cappella in her pure, wrenching voice. Sayles obviously wanted to tell his story of solidarity and martyrdom in a quiet way, without a conventionally "rousing" treatment. Still, there's no reason to direct the movie in a monotone, or to allow all the principals—miners, black and Italian scabs who join the strike, labor organizer, company thugs—just sit there gathering the hard shell of stereotype around them. The movie never comes fully to life. With James Earl Jones. PG-13. **11, 54, 87, 308, 509, 514, 526, 613, 719, 917, 935, 961**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion, tremulous fear, and occasional moments of defiance and passion. Ivory's direction has definitely grown more adept—more lucid and flexible, and psychologically richer. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott as the gruff family doctor, and Ben Kingsley as a deadpan Yankee who tries to "cure" Maurice of his problem through hypnotism. Beautiful, luxurious settings at Cambridge and various country houses. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **49**

THE MOZART BROTHERS—(1 hr. 51 min.; 1986) In Swedish, Eng. subtitles. An innovative director decides to rework Mozart's *Don Giovanni* by stripping the artists of their inhibitions and their clothing. With members of the Stockholm Opera. Screenplay by Suzanne Osten and Etienne Glaser. Dir. Osten. **82**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle, virtually plotless Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. And sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He meets many strange adults, and enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny, budding breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is fresh and surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 43, 45, 81, 533, 813, 969**

NEAR DARK—(1 hr. 35 min.; 1987) Vampire-in-training Adrian Pasdar rebels against his vampire friends when they decide to dine on his family. With Jenny Wright and Lance Henriksen. Screenplay by Eric Red and Kathryn Bigelow. Dir Bigelow. R. **6, 33, 90, 92, 100, 107, 108, 109, 112, 208, 210, 211, 216, 217, 220, 222, 300, 312, 314, 319, 406, 502, 517, 530, 532, 601, 604, 606, 608, 626, 714, 723, 761, 803, 816, 902, 903, 913, 918, 950**

★ **NO WAY OUT**—(1 hr. 54 min.; 1987) An extremely entertaining thriller about sex and power in Washington. The principals are: Kevin Costner as an ambitious young Navy officer, Gene Hackman as an abrupt secretary of defense, Sean Young as a luscious Washington party girl whom both men sleep with, and Will Patton as the secretary's unhinged aide. The goings-on, which include murder and espionage, are not as incredible as they might have seemed before the recent happenings in Washington. Screenplay by Robert Garland, an adaptation of the same Kenneth Fearing novel that inspired *The Big Clock* in 1947. Dir. Roger Donaldson. (8/17/87) R. **10, 36, 53, 85, 200, 304, 308, 317, 501, 511, 515, 530, 627, 704, 709, 710, 713, 723, 725, 805, 807, 810, 904, 916, 938, 952, 962, 970**

ORPHANS—(1 hr. 55 min.; 1987) Two orphaned brothers, who support themselves by stealing, are tamed by the fatherly love of a gangster they planned to rob. With Albert Finney, Matthew Modine, and Kevin Anderson. Screenplay by Lyle Kessler. Directed by Alan J. Pakula. R. **52**

★ **THE PICK-UP ARTIST**—(1 hr. 30 min.; 1987) An amusing youth movie from (of all people) the gabby writer-hustler James Tobak (*Fingers, Exposed*). Robert Downey is the cocky 21-year-old who cruises Columbus Avenue, propositioning every good-looking girl with absurd compliments; Molly Ringwald is the 19-year-old guide at the American Museum of Natural History who sleeps with him once and then spurns him. Of course, he falls in love with her. The movie has Tobak's usual obsessions—danger, gambling romance as gambling—but domesticated and made ingratiating. This turns out to be a good thing. Trying to make a commercial comedy for kids, Tobak is forced to rely on his wit as well and his bravado. At its best, the kids' banter has a liveliness not even hinted at in other youth movies. With Dennis Hopper as Molly's sweet old rummy of a dad, Harvey Keitel as a convincingly vicious gangster, and a variety of sports (Robert Towne, Jilly Rizzo, etc.) in small roles. (10/12/87) PG-13. **321, 521, 531, 725, 763, 968**

THE PRINCESS BRIDE—(1 hr. 38 min.; 1987) A comic fairy-tale adventure with everything from evil princes to klutzy wizards, based on the William Goldman novel. With Mandy Patinkin, Christopher Guest, and Billy Crystal. Screenplay by Goldman. Dir. Rob Reiner. PG-13. **21, 40, 46, 61, 84, 206, 213, 218, 219, 302, 304, 310, 313, 404, 406, 503, 505, 514, 516, 528, 606, 608, 610, 612, 619, 625, 705, 706, 707, 723, 724, 756, 760, 802, 817, 820, 903, 920, 921, 937, 962, 967, 971**

THE PRINCIPAL—(1 hr. 50 min.; 1987) Jim Belushi stars as a high-school principal assigned to the toughest school in the district. With Louis Gossett Jr. and Rae Dawn Chong. Dir. Christopher Cain. R. **33, 90, 100, 108, 109, 112, 200, 207, 208, 211, 213, 216, 219, 222, 318, 406, 508, 512, 513, 517, 529, 532, 600, 606, 609, 625, 706, 713, 715, 753, 818, 902, 903, 911, 937, 962**

THE RIGHT HAND MAN—(1 hr. 41 min.; 1987) Set in Australia in the late 1800s, the young heir to a great fortune defies convention to fulfill his interest in racing when he learns he is suffering from diabetes. With Rupert Everett, Hugo Weaving, and Arthur Digman. Screenplay by Helen Hodgman. Dir. Di Drew. **43**

ROBOCOP—(1 hr. 43 min.; 1987) A witty futuristic thriller with violent and sadistic kicks. In Detroit, the thugs have grown so brazen that the police have given up, leaving control of the city to a gigantic corporation. When the good cop Murphy (Peter Weller) is used for target practice by gangsters, corporation technicians reconstitute him as the cyborg RoboCop, a gleaming silver-black knight who disarms a rapist and demands, in a computer-generated rumble, "What's your next move, creep?" Like many another cynical summer-season action movie, *RoboCop* sets up a desire for revenge in the audience, playing the same low game as Charles Bronson, Clint Eastwood, and other eliminators of "scum." Written by Edward Neumeier and Michael Miner. (7/27/87) R. **3, 5, 37, 210, 530, 954**

SOMEONE TO WATCH OVER ME—(1 hr. 46 min.; 1987) The life of a happily-married police detective is shattered when he is assigned to protect an elegant Upper East Side witness to a homicide. With Tom Berenger, Mimi Rogers, and Lorraine Bracco. Written by Howard Franklin. Dir. Ridley Scott. R. **20, 25, 30, 51, 68, 87, 101, 106, 112, 200, 214, 218, 219, 220, 300, 304, 306, 312, 313, 318, 401, 406, 500, 503, 505, 510, 517, 520, 526, 527, 530, 532, 600, 606, 608, 610, 618, 621, 625, 633, 634, 700, 702, 703, 706, 708, 724, 753, 801, 805, 816, 822, 900, 903, 910, 915, 936, 958, 962, 966, 967, 971**

STAKEOUT—(1 hr. 55 min.; 1987) A self-confidant Richard Dreyfuss and a rather wimpy Emilio Estevez play bantering Seattle cops who stake out the apartment of an escaped killer's old girlfriend. When Dreyfuss, pretending to be a telephone repairman, enters the apartment to install a bug in the woman's phone, he falls in love with the dark-haired beauty (Madeleine Stowe). The movie is fun, because our involvement and identification are split between the opportunistic cop, hungry for love, and his duty-bound partner, who sits squirming across the street, sure that something is about to go wrong (it does). Hokey, cheap, and violent, but it holds you. With Aidan Quinn as a psychotic killer. Dir. John Badham. (8/17/87) R. **36, 50, 100, 104, 112, 200, 214, 302, 501, 504, 505, 510, 511, 512, 513, 601, 525, 527, 606, 608, 616, 621, 622, 625, 634, 636, 706, 722, 725, 759, 800, 814, 904, 918, 930, 932, 962, 968, 970**

SURRENDER—(1 hr. 36 min.; 1987) Sally Field plays a talented but unfulfilled artist who falls for a successful novelist (Michael Caine) in this romantic comedy.

With Steve Guttenberg and Peter Boyle. Written and directed by Jerry Belson. PG. **7, 22, 33, 44, 66, 85, 101, 102, 106, 110, 112, 203, 204, 210, 212, 213, 218, 219, 220, 223, 300, 301, 309, 315, 400, 406, 503, 505, 506, 517, 520, 523, 525, 527, 530, 603, 606, 608, 610, 612, 616, 621, 625, 627, 637, 705, 706, 708, 709, 714, 723, 724, 752, 756, 803, 816, 818, 819, 820, 903, 921, 956, 958, 963, 971**

TAMPOPO—(1 hr. 57 min.; 1986) In Japanese, Eng. subtitles. A farce about the owner of a cheap noodle restaurant on the outskirts of Tokyo and her search for the ultimate noodle recipe. Written and directed by Juzo Itami. **82**

THREE O'CLOCK HIGH—(1 hr. 30 min.; 1987) A comic nightmare about the growing frustration of a high-school journalism student who finds himself facing an after-school battle with the school bully. With Casey Siemaszko, Anne Ryan, and Stacey Glick. Screenplay by Richard Christian Matheson and Thomas Szollosi. Dir. Phil Joanou. **20, 35, 62, 68, 109, 112, 209, 210, 215, 217, 219, 220, 222, 300, 304, 306, 311, 313, 316, 404, 406, 504, 505, 506, 509, 510, 512, 517, 519, 523, 530, 601, 606, 608, 610, 621, 625, 631, 634, 635, 706, 709, 716, 718, 721, 723, 724, 753, 759, 800, 806, 807, 810, 901, 904, 916, 917, 931, 933, 963, 970**

TOO OUTRAGEOUS!—(1 hr. 45 min.; 1987) The sequel to *Outrageous,* this film finds female impersonator Robin finding stardom but losing his schizophrenic author friend, Liza. With Craig Russel, Hollis McLaren, and David McIlwraith. Written and directed by Dick Benner. R. **5, 66, 88**

WEEDS—(1 hr. 59 min.; 1987) Nick Nolte stars as an ex-convict turned playwright who exorcises his past through his writing. With Nick Nolte, Joe Mantegna, and Mark Rolston. Written by Dorothy Tristan and John Hancock. Dir. Hancock. R. **66**

WHALES OF AUGUST—(1 hr. 30 min.; 1987) Lillian Gish and Bette Davis star in this story of two sisters coming to terms with old age. With Vincent Price and Ann Southern. Written by David Berry. Dir. Lindsay Anderson. **54**

THE WHISTLE BLOWER—(1 hr. 40 min.; 1987) Michael Caine investigates the death of his son, a young translator who ran afoul of his bosses at British intelligence. Caine brings an inspiring competence to his role, and the movie, which was written by Julian Bond, is always absorbing and well acted. But it's not convincing, and it depends for its righteous tone on hitting the standard villains of left-wing sentimentality, America and the upper classes. A traditionally earnest British picture. Dir. Simon Langton. (8/3/87) PG. **11, 630**

★ **WISH YOU WERE HERE**—(1 hr. 32 min.; 1987) Lynda (Emily Lloyd), fifteen years old, just blurts out what she's thinking and feeling. It's 1951 at an English coastal town, and Lynda is surrounded by rule-bound elders. The saturnine men and shapeless women enforce a kind of lower-middle-class oppression. Yet the heroine triumphs; the drabness doesn't destroy her. Screenwriter David Leland (*Mona Lisa, Personal Services*) has a talent for English ghastliness—knobby faces, awful haircuts, ugly rooms—which he photographs with a quite extraordinary delicacy bordering on lyricism. The movie is formally disciplined and rather grave: Leland provides a wonderful frame for Emily Lloyd's self-confident performance. Yet he takes his heroine past the point of his own understanding: Lynda's sexual feelings, which should be the center of the story, are quite baffling. With Jesse Birdsall as a young bus conductor, and Tom Bell as Emily's foul-looking middle-aged lover. (8/3/87) R. **11, 81, 601, 630**

THE WOLF AT THE DOOR—(1 hr. 30 min.; 1986) In 1893, Paul Gauguin returns to his native France from Tahiti to find that his work is treated with contempt: a dramatization of his struggles and love affairs. With Donald Sutherland as Gauguin and Max von Sydow as August Strindberg. Screenplay by Christopher Hampton; story by Jean-Claude Carrière and Henning Carlsen. Dir. Carlsen. R. **4**

REVIVALS

ABSOLUTE BEGINNERS—(1 hr. 47 min.; 1986) The hollow essence of video—a smeared cataclysm of "visuals" set in some ghastly gelatinous media never-never land. It has something to do with the birth of youth culture in Britain in 1958, and it glides from one meaningless moment to the next. Lost somewhere in the overlit set are a few good performers—Ray Davies, of the Kinks, and David Bowie who tap-dances amiably and looks more than ever like a perfectly creased pair of trousers. Dir. Julien Temple. **9**

LA BETE HUMAINE—(1 hr. 39 min.; 1938) In French, Eng. subtitles. Jean Renoir's adaptation of the Zola novel is one of his—or anybody's—earthiest and most sensitive films. The great Jean Gabin is the engine driver tainted with the insanity of the Rougon-Macquarts, and the wonderfully slutty Simone Simon is the married woman who unwisely tries to use him. **8**

BLACK WIDOW—(1 hr. 40 min.; 1987) A hardworking federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. In a very deluxe Hawaii, both women wind up vying for the same man. Director Bob Rafelson take a fresh, nonexploitative approach to suspense, but *Black Widow* is neither scary nor violent, and the psychological bond between the two women isn't developed enough, but the picture is well acted. With Dennis Hopper and Nicol Williamson. **9**

BLOOD WEDDING—(1 hr. 12 min.; 1981) In Spanish, Eng. subtitles. A mixture of dance, drama, and cinema, based on Federico Garcia Lorca's classic play of passion, jealousy, and revenge. Performed by Antonio Gades and his dance company. Dir. Carlos Saura. **9**

BORN YESTERDAY—(1 hr. 43 min.; 1950) Broderick Crawford as a thuggish dealer in scrap metal; Judy Holliday as his mercenary girlfriend; William Holden as the Washington newspaperman who teaches her "couth"—i.e., proper manners—so she won't disgrace the junkman. The first half is acid and funny; the second, a little lumpy. From the Garson Kanin play. Dir. George Cukor. **8**

THE COLOR PURPLE—(2 hr. 35 min.; 1985) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, separations, reconciliations. The heroine (Whoopi Goldberg) is impregnated twice by her pa when she's a young teenager and then given away to a brutal widower. She waits, watches, and suffers, but in time she's liberated and her true worth comes to the surface. With Danny Glover, Margaret Avery, and Oprah Winfrey. **1**

DOWN BY LAW—(1 hr. 47 min.; 1986) Jim Jarmusch's feature is an escape fantasy about two New Orleans lowlifes—a pimp (John Lurie) and an unemployed disc jockey (Tom Waits)—who wind up busting out of prison with an ebulliently square Italian tourist (Roberto Benigni). Jarmusch draws on prison-break movies and such sources as *Grand Illusion* for plot elements that he embellishes with his own kind of sly, low-pressure comic invention. Songs by Waits; jazz score by Lurie. **9**

EVERY MAN FOR HIMSELF AND GOD AGAINST ALL—(1 hr. 50 min.; 1975) In German, Eng. subtitles. Also known as *The Mystery of Kaspar Hauser.* A strong, provocative drama based on a true story, the appearance in 1820s Germany of a young man hidden from the world and raised in educational darkness. With Bruno S. Dir. Werner Herzog. **2**

GRAND ILLUSION—(1 hr. 52 min.; 1937) In French, Eng. subtitles. Probably the best treatment ever of the dying of chivalry in warfare and the passing of aristocracy from the modern world. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **8**

LOST IN AMERICA—(1 hr. 31 min.; 1985) Albert Brooks is director, co-screenwriter, and star of this comic parable of eighties life. When a Los Angeles adman (Brooks) is thwarted at his job, he takes off with his wife (Julie Hagerty) to see the "real" America. They soon lose their money, however, and America subjects them to all the humiliations of the poor. Brooks has a comic persona and an almost visionary understanding of his character. **2**

THE MAN WHO KNEW TOO MUCH (1934)—(1 hr. 34 min.) Alfred Hitchcock's first great commercial success concerns a couple whose daughter is kidnapped by a gang of political assassins. It's still exciting today. With Peter Lorre and Leslie Banks. **8**

THE MAN WHO WOULD BE KING—(2 hr. 9 min.; 1975) Exhilaratingly farfetched tale out of Kipling about two British adventurers who make themselves masters of a remote Indian province. John Huston directe with his special mixture of heroic bravado and mockery. Starring Sean Connery and Michael Caine. **2**

MODERN ROMANCE—(1 hr. 42 min.; 1981) Director an co-author Albert Brooks doesn't seem to realize tha displaying yourself as an infantile son of a bitch i relations with women is not all that different fron displaying yourself as a peach: The degree of megalomania is the same. This empty satire is a young man' egocentric conception of a love affair—the man doe the loving and commits the sins, and the woma stands and waits. With Kathryn Harrold. **2**

THE POSTMAN ALWAYS RINGS TWICE (1981)—(2 hr. min.) A funereally paced, humorless, grindingly naturalistic version of James M. Cain's novel. Director Bo Rafelson and screenwriter David Mamet (the playwright) treat the story as if it were written by Sophocles or O'Neill, yet add nothing that deepens Cain' entertaining but trashy fatalism. With Jack Nicholson and Jessica Lange. **2**

SHE'S GOTTA HAVE IT—(1 hr. 24 min.; 1986) A jazzy and casual sex comedy set among middle-class black people in Brooklyn. Spike Lee, the 29-year-old writer-director, has put together a pleasantly open-ended structure, but the movie doesn't stray far from the bed of its heroine, Nola Darling, a dreamy young woman with three lovers. There's sensitive Jamie, who turns out to be wildly possessive; the narcissistic Greer, who's a patronizing chauvinist; and Mars Blackmon, played by Spike Lee himself, a jokester who buzzes around Nola like a persistent gnat. R. **1, 9**

SNOW WHITE AND THE SEVEN DWARFS—(1 hr. 23 min.; 1937) Walt Disney's classic version of the Grimm fairy tale—the first full-length animated feature—is now celebrating its 50th anniversary. David Hand was supervising director. G. **100, 219, 308, 502, 610, 636, 710, 713, 919, 968**

STOP MAKING SENSE—(1 hr. 28 min.; 1984) A superb film record of a Talking Heads concert. David Byrne, the mesmerizing leader of the group, performs the first number by himself; the rest of the band enters in subsequent numbers, one or two at a time. As the group grows in size, the music grows richer, adding female voices, and calypso, African, and gospel sounds. The movie is completely unhackneyed, and a delight. Dir. Jonathan Demme. **2**

THE THIN MAN—(1 hr. 33 min.; 1934) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, Nora, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W. S. Van Dyke II. **8**

THE TREASURE OF THE SIERRA MADRE—(2 hr. 6 min.; 1948) The John Huston classic, adapted from the novel by B. Traven about prospecting for gold in Mexico and the debilitating effects of greed on character. With Bogart as the frightened, paranoid Fred C. Dobbs; Walter Huston, enchanting from first to last, as the tough old bird of a prospector; Tim Holt as the sweet young fellow who tags along; Alfonso Bedoya as the threatening bandit. **2**

TRUE STORIES—(1 hr. 35 min.; 1986) David Byrne's first movie as a director. Byrne, the leader of the innovative rock group Talking Heads, shows up as our mild and pleasant guide to an imaginary small town, Virgil, Texas, that is celebrating the state sesquicentennial. We get vignettes of the people of the town at work, putting on a grotesque fashion show, looking for mates. It's all vaguely amusing, but the movie doesn't risk taking a point of view. The weak-backed jokiness expresses neither anger nor sorrow nor love, just pleasure in its own lightweight chic. **2**

WETHERBY—(1 hr. 37 min.; 1985) In the Yorkshire countryside, a young man (Tim McInnerny) invites himself to a dinner party given by a schoolteacher (Vanessa Redgrave), then returns the next day and calmly blows his head off. The writing-directing debut of playwright David Hare is a philosophical mystery story. Though well played, the movie is almost comically morose, with all the requisite insinuating pauses of highbrow British theater. **2**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, October 14

ANYTHING GOES—A revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman (the original book was by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); directed by Jerry Zaks; Michael Smuin is the choreographer. Featured in the cast are Patti LuPone, Howard McGillin, Bill McCutcheon, Anthony Heald, Rex Everhart, Anne Francine, Linda Hart, and Kathleen Mahony-Bennett. Previews now prior to a 10/19 opening. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; tickets for all performances are $30 and $35; through 1/3. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200). 2 hr. 10 min. All major credit cards. **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in Lanford Wilson's play about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50. Previews now prior to a 10/14 opening. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hr. 45 min. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers staged by Ron Field. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $47.50; Wed. at 2, $28.50 to $40. Previews now prior to a 10/22 opening. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 40 min. **IRLS**

DON'T GET GOD STARTED—A gospel musical written and directed by Ron Milner, which confronts some of the problems of sex, marriage, and drugs. Featured in the cast are Be Be Winans, Vanessa Bell Armstrong, Chip Fields. Tue. through Sat. at 8, , Sat. at 2, Sun. at 3 and 7:30. $25-$40. Previews start 10/14 prior to a 11/4 opening. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hr. 10 min.

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is the Mysterious Man, and Robert Westenberg is both Cinderella's Prince and the Wolf, in a musical written and directed by James Lapine, with music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales. Featured in the cast are Ben Wright, Barbara Bryne, Pamela Winslow, Kim Crosby, Kay McClelland, Danielle Ferland, Edmund Lyndeck, Joy Franz, Philip Hoffman, Merle Louise, Lauren Mitchell, and Chuck Wagner; the musical staging is by Lar Lubovitch. Tue. through Thur. at 8, Sat. and Sun. at 2, $35 to $45. Fri. and Sat. at 8, $37.50 to $47.50, Wed. at 2, $30 to $40. Previews now prior to a 10/29 opening. **Martin Beck Theater,** 302 West 45th Street (947-0033). 2 hr. 20 min. All major credit cards. **IRLS**

LATE NITE COMIC—Robert LuPone and Teresa Tracy star in Allan Knee's comedy musical about a would-be stand-up comic and his off-again on-again relationship with a ballet dancer. Music and lyrics are by Brian Gari, and the director is Philip Rose. Featured in the cast are Don Stitt, Susan Santoro, Sharon Moore, Michael McAssey, Mason Roberts, Aja Major, Judine Hawkins, Pamela Blasetti, Barry Finkel, Kim Freshwater, Lauren Goler, and Patrick Hamilton. Previews now prior to a 10/15 opening. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $22.50 to $37.50, Wed. at 2, $17.50 to $32.50. **Ritz Theater** 219 West 48th Street (582-4022). 2 hr. 10 min. **IRLS**

MORT SAHL ON BROADWAY—A one-man humorfest by a sharp-tongued commentator of our times. Fri. and Sat. at 8, $27.50 to $27.50, Tue. through Thur. at 8, Wed. and Sat. at 2, Sun. at 3, $15 to $25. **Neil Simon Theater**, 250 West 52nd Street (757-8646). 2 hr. All major credit cards.

Now Playing

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Evan Handler, Alan Manson, Carol Locatell,and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon.-Sat. at 8, $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 West 44th Street (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall are the latest co-stars of a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, music is by Jerry Herman, direction is by Arthur Laurents, and it opened 8/21/83. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats are $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of PracticalCats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may last forever and *should* last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett, the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another worthy promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a lonely private beach; directed by Carole Rothman. Featured in the cast are Rosemary Murphy, Madeleine Potter, Tim Ryan, Heather Mac Rae, Addison Powell, Michael Maronna, Ron Guttman, Jean De Baer, and Jami Lynne Grenham; opened 3/4/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DREAMGIRLS—The musical has returned, directed and choreographed by Michael Bennett, with book and lyrics by Tom Eyen, and music by Henry Krieger. Featured in the cast are Susan Beaubian, Arnetia Walker, Alisa Gyse, Lillias White (who sings a commendable show-stopper), Weyman Thompson, Roy L. Jones, Herbert L. Rawlings, Jr. (who sings, dances, and acts with heart and soul and body and humor, and pathos to spare), and Kevyn Morrow; 6/28/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30 to $45.. **Ambassador Theater,** 215 West 49th Street (239-6200). 2 hr. 35 min. All major credit cards.

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Mary Alice, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. **46th Street Theater,** 226 W. 46th St. (246-0102). 2 hr. 35 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Lee Roy Reams, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27.50 to $45. **St. James Theatre,** 246 West 44th Street (246-0102). 2 hr. 15 min. ● ●

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little, the original stars, have returned to the cast, and with Christine Estabrook, are now the latest attraction of Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two old-timers; directed by Dan Sullivan. Featured in the cast are Daniel Ziskie, Richard E. Council, Josh Pais, and Jane Fleiss; opened 11/19/85. Tue. through Thur. at 8, $32.50 to $37.50; Fri. and Sat. at 8, $35 to $40; Wed. and Sat. at 2, Sun. at 3, $30 to $35. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr. 15 min. ● ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" in an uproariously funny show, focusing on a myriad of subjects; opened 12/22/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theater,** 256 West 47th Street (719-4098). 2 hr. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hr. 30 min. All major credit cards. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmeseter, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. On 11/28, Garry Morris takes over the Colm Wilkinson role. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. 200 tickets at $16 are available Mon. through Thur. when valid student I.D.'s are shown at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hr. 15 min. All major credit cards. **IRLS**

THE NERD—Gary Burghoff, Jim Borrelli, and Robert Joy are the stars of Larry Shue's comedy about an architect and his difficulties with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Debra Engle, Peggy Cosgrave, Wayne Tippit, and Timmy Geissler; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hr. 15 min.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Material contributors were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

ROZA—Georgia Brown stars with Bob Gunton in a musical with book and lyrics by Julian More (based on Romain Gary's *La Vie Devant Soi*), with music by Gilbert Becaud, and choreography by Patricia Birch; directed by Harold Prince. Set in an immigrant quarter of Paris, story is about a former prostitute who makes her living raising her previous colleagues' children, and about the warm relationship that evolves with one of them. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, $32.50 to $47.50. **Royale Theater,** 242 West 45th Street (239-6200). 2 hr. 18 min. All major credit cards.

SHERLOCK'S LAST CASE—Frank Langella, who is delectably hateful, and likeable, as required, plays Sherlock, and Donal Donnelly (whose performance is an inexhaustible fount of comic energy) is Dr. Watson in this latest case of the great sleuth, written by Charles Marowitz, and directed by A. J. Antoon with *brio* and panache to spare. The production is inventive throughout, and Holmes gets to meet the sexy Liza Moriarty, the professor's daughter (Melinda Mullins). Featured in the cast are Jennie Ventriss (as Mrs. Hudson), Pat McNamara (as Lestrade), and Daniel M. Sillmun. Tue. through Sat. at 8, Sun. at 3, $27.50 to $37.50; Wed. and Sat. at 2, $22 to $32.50. **Nederlander Theater,** 208 West 41st Street (246-0102). 2 hr. 20 min. All major credit cards. **IRLS**

STARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are the stars of the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe. The plot centers on a great train race around the United States to determine the fastest and greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars. The director is Trevor Nunn. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

OFF BROADWAY

ABINGDON SQUARE—Maria Irene Fornes's play, set in pre-World War I Greenwich Village, explores the married life of a young girl and an older man; directed by the author. Featured in the cast are Madeleine Potter, John David Cullum, John Seitz, Michael Cerveris, Anna Levine, and Myra Carter. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16 and $18.50; through 10/25. **American Place Theater,** 111 West 46th Street (247-0393).

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thur. thru Sun. at 8; $5; through 11/29. **Dramatic Personae Theater,** 25 East Fourth Street (673-3482).

BIRDS OF PARADISE—A musical comedy involving members of an amateur theater group whose lives are changed by a professional actor's visit; book and lyrics by Winnie Holzman, book and music by David Evans; directed by Arthur Laurents. Featured in the cast are Barbara Walsh, John Cunningham, Jonathan Simmons, Todd Graff, Mary Beth Peil, Crista Moore, Donny Murphy, and Andrew Hill Newman. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $21.50 to $26. **Promenade,** Broadway at 76th Street (580-1313).

BOUNCERS—John Godberg's play is about working-class Britons at play; directed by Ron Link. Featured in the cast are Adrian Paul, Anthony LaPaglia, Gerrit Graham, Dan Gerrity. Mon. through Thur. at 8; Fri. at 8 and 11; Sat. at 7 and 10; $20 to $26. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE BOYS NEXT DOOR—John Amos stars in Tom Griffin's play which focuses on four mentally disabled men who share an apartment as part of an out-patient experiment; directd by Josephine Abady. Mon. through Fri. (except Tuesday) at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $28.50; from 10/26. **Lambs Theater,** 130 West 44th Street (997-1780).

COME BLOW YOUR HORN—A revival of Neil Simon's comedy (to celebrate his 60th birthday) tells of a carefree casanova who wants to teach his kid brother how to follow in his footsteps; directed by Marvin Kahan. 10/8, 9, 10 at 8, 10/10, 11 at 3; $12. **St. Bart's Playhouse,** 109 East 50th Street (751-1616).

DRIVING MISS DAISY—The return of Alfred Uhry's interesting and amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured is the original splendid cast: Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $24.50 to $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLOORSHOW: DONA SOL AND HER TRAINED DOG—Edwin Sanchez's play about a former prostitute who has become a mystic able to see and control the future; directed by Phylis Ward Fox. Thur. through Sat. at 8, Sun. at 3; $7 and $8; 10/22 through 11/8. **Brooklyn Playworks Theater,** 674 Fourth Avenue, Brooklyn (1-718-499-2293).

FORTUNE AND MEN'S EYES—A revival of John Herbert's acclaimed prison drama receives its 20th anniversary production. It deals with sexual manipulation and institutional brutality in the nation's prisons. Featured in the cast are Thom Politico, Darren Ashley Home, Will Scheffer, Drew Murphy, and Edward Ormond. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $12.50. **Actor's Playhouse,** 100 Seventh Avenue South (691-6226).

GIVE MY REGARDS TO BROADWAY—An adaptation of George M. Cohan's 1904 *Little Johnny Jones,* about a famous jockey and his fight to restore his good name and win the girl he loves. Featured in the cast are Brian Quinn, Bruce McKillip, Raymond Allen, Susan Holmes, Peder Hansom, and Millie Petroski. Wed. through Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30; $17.50 and $20. Light Opera of Manhattan at **Playhouse 91,** 316 East 91st Street (831-2000).

HAPPY DAYS—Aideen O'Kelly and John Leighton are costars in Samuel Beckett's play, directed by Shivaun O'Casey (the daughter of Sean O'Casey). Through 10/25 (call theater for details). **Samuel Beckett Theatre,** 412 West 42nd Street (594-2826).

ISLE OF SWANS—Rhonda Wilson stars, with Lindze Smith and Rosemary Hochschild, in Australian playwright Daniel Keene's play, set in 1900 on a small island where a young woman, apparently deserted by her lover, is left to her fate; directed by Ms. Wilson. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 to $20; through 10/14; from 10/15 opening, $20 to $25. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

THE LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, this weird and funny musical, now in its sixth year, is set in a flower shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum Theater,** 126 Second Avenue (477-2477). ● ●

THE MAHABHARATA—A nine-hour presentation of the epic entertainment by Jean-Claude Carriere, adapted into English and directed by Peter Brook, based on an ancient Sanskrit poem, tracing the dramatic struggles of a family dynasty spanning many generations, culminating in a great civil war. The work can be seen in three ways–on three consecutive evenings, once a week for three weeks, or as a full-length marathon performance. Call theater to make known your wishes. 10/13 through 1/3 (part of NEXT WAVE Festival). A Brooklyn Academy of Music production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

THE MAHABHARATA—India's ancient classic, seven times longer than the Iliad and Odyssey combined, presented with a blend of drama, dance, and music, by a group of four and running an hour and a half. It's the story of a dynasty torn apart by the desire for world power. Thur. and Fri. at 8, Sat. at 3 and 8, Sun. at 3 and 7; $10; through 11/1. Presented by the Theater of Understanding at the **American Theater of Actors,** 314 West 54th Street (829-7822).

MAJOR BARBARA—A revival of George Bernard Shaw's romantic comedy about a young woman who discovers the pitfalls of bribing people to seek salvation; directed by Karen Jambon. Fri. and Sat. at 8, Sun. at 3 and 7:30; $10; through 10/18. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

MOMS—Clarice Taylor stars in the title role of the critically acclaimed musical play by Ben Caldwell about famed comedienne Jackie "Moms" Mabley. Carol Dennis plays Moms's dresser and confidante, and Grenoldo Frazier (who wrote the music) is seen as her pianist, chauffeur, and general factotum; directed by Walter Dallas. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7:30; $20 to $27.50. **Astor Place Theater,** 434 Lafayette Street (254-4370).

NO FRILLS REVUE!—A musical with 200 characters, played by ten actors, in 23 sketches, songs, dances, and blackouts, conceived and directed by Martin (*Annie*) Charnin. Featured in the cast are Bob Stillman, Adinah Alexander, Justin Ross, Sasha Charnin, Lynn Paynter, Clare Fields, Andre Montgomery, Stephani Hardi, Eddie Korbich, and Sarah Knapp.Tue. through Sun. at 8, Sun. at 3; through 10/25; $12. **C.S.C. Rep Theater,** 136 East 13th Street (677-0040).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ●

OF MICE AND MEN—John Savage stars in the 50th anniversary of John Steinbeck's play about a migrant worker who befriends a kindly but childlike giant named Lennie (Jay Patterson); directed by Arthur Storch. Featured in the production are Mark Metcalf, Edward Seamon, Clifford Fetters, Jane Fleiss, Joe Warren, Mathew Locricchio, Ron Perkins, and Roger Robinson. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $20 to $28; 10/21 through 11/29. **Roundabout Theater,** 100 East 17th Street (420-1883).

N SECOND AVENUE—Mary Soreanu and Bruce Adler are co-stars in this Yiddish-English musical, created by Zalmen Mlotek and Moishe Rosenfeld; directed by Isaiah Sheffer. A klezmer orchestra is featured. Sat. at 3 and 8, Sun. at 2 and 5:30; $16.50 to $23.50; from 10/17. **Norman Thomas Theater,** 111 East 33rd Street (532-4485).

ERFECT CRIME—Warren Manzi's thriller, directed by Jeffrey Hyatt. Featured in the cast are Cathy Russell, Perry Pirkkanen, John Sellars, G. Gordon Cronce, Warren Manzi, and W. MacGregor King. Wed. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; $20 to $22. **McGinn/Cazale Theater** (over the Promenade Theater), 2162 Broadway (307-7171).

SYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24 to $26. **Players Theater,** 115 Macdougal Street (254-5076).

RIVERSIDE DRIVE—Miriam Kressyn has adapted this revival of a 1927 Yiddish play with music by Leon Kobrin about Jewish life in New York in the 1920s; directed by Roger Sullivan. Featured in the cast are Zipora Spaisman, Norman Kruger, Leon Liebgold, and Raquel Yossifon. Sat. at 8, Sun. at 2 and 5:30; $14 and $16; 10/24 through 1/17/88. **Folksbiene Theater,** 123 East 55th Street (755-2231).

ROMANCE! ROMANCE!—Musical with book and lyrics by Barry Harman and music by Keith Herrmann. First act is based on the writings of Arnold Schnitzler, and is set in turn-of-the-century Vienna. Second act, based on writings of Jules Renard, takes place in the Hamptons at the height of the current season. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $15; 10/30 through 11/9. **Actor's Outlet Theater,** 120 West 28th Street (645-0783).

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela. A cast of seven plus ten musicians has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun.at 3; $30; through 11/29. **Mitzi E. Newhouse Theater** at Lincoln Center, 150 West 65th Street (239-6200). **IRLS**

A SHAYNA MAIDEL—("A Pretty Girl") Two New York women and their father are reunited in 1946 after being separated during W.W. II. Directed by Mary Robinson. Featured in the cast are Melissa Gilbert, Paul Sparer, Gordana Rashovich, and Joan MacIntosh. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $20–$22. Previews begin 10/16 prior to a 10/29 opening. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

SHERLOCK HOLMES AND THE HANDS OF OTHELLO—A murder mystery by Alex Simmons depicts the detective encountering a ruthless power lord, a deadly assassin, and the ghost of the legendary black thespian. Wed. through Sun. at 8, Sat. and Sun. at 3; $17.50. **Westbeth Theater,** 151 Bank Street (924-7185).

STAR-CROSSED LOVERS—A musical fantasy about how Shakespeare made it as a playwright, bringing wenches, lords, ghosts, and Elizabeth I to life. Wed. through Sat. at 8, Sat. at 2, Sun. at 3; $12.50. **Royal Court Repertory,** 301 West 55th Street (956-3500).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater,** 121 Christopher Street (924-8782).

TALK RADIO—Eric Bogosian's play (written with Tad Savinar) centers on an evening in the life of an acerbic and combative talk radio show host; directed by Fred Zollo. Larry Pines is now the star. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 and $25; through 11/1. New York Shakespeare Festival at the **Public/Martinson Hall,** 425 Lafayette Street (598-7150).

TAMARA—Anjelica Huston, Helen Shaver, Marilyn Lightstone, and a cast of 7 more all star in John Krizanc's participatory adventure which takes place in an Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., and Fri. and Sat. at 8, Sat. atnd Sun. at 2; $75 to $125; from 10/12. At **The Seventh Regiment Armory,** Park Avenue and 66th Street (307-7171).

TEA—Velina Hasu Houston's look at the struggles of Japanese war brides reunited after the suicide of a friend. Featured in the cast are Takayo Fischer, Lily Mariye, Patti Yasutake, and Natsuko Ohama. Tues. through Sun. at 7:30, Sat. and Sun. at 3; $12; 10/6 through 25. Mnhattan Theater Club's **Stage II,** 131 West 55th Street (947-5850).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

YEAR OF THE DUCK—Israel Horovitz's comedy concerns a small-town community theater rehearsing a production of Ibsen's *The Wild Duck.* Featured in the cast are Kathryn Rosseter, Katherine Hiler, Bernie Passeltiner, James Houston, Paul O'Brien, and Ann-Sarah Matthews. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $15 to $18. Previews now prior to a 10/18 opening. **Hudson Guild Theater,** 41 West 26th Street (760-9810).

THEATER COMPANIES

EQUITY LIBRARY THEATER—A revival of George M. Cohan's *The Tavern,* directed by Terrence La Mude. Featured in the staff are John Abajian, Patricia Hunter, Lori Ann Mahl, Leslie Lynn Meeker, Nicholas Saunders, Mary Sharmat, Michael Sollenberg, Don Stephenson, and Richard Bowen. Through 10/18. Call theater for details. **Equity Library Theater,** 103rd Street and Riverside Drive (663-2028).

CIRCLE REPERTORY COMPANY—The season's opener is Rafael Lima's *El Salvador,* an examination of six expatriate American journalists fighting their own battles of cynicism and ethics in the heat and horror of the capital city. Featured in the cast are Zane Lasky, Cotter Smith, Bruce McCarty, John Spencer, and Lorraine Morin-Torre; directed by John Bishop. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

MANHATTAN THEATER CLUB—Terrence McNally's *Frankie and Johnny in the Clair De Lune;* directed by Paul Benedict. Johnny wants to marry and have a family and Frankie wants no commitments, in this story of two over-forty singles searching for fulfillment. Featured in the cast are Kathy Bates and Kenneth Welsh. 10/13 through 11/22 (phone theater for specifics). **Manhattan Theater Club at City Center,** 55th Street between 6th and 7th Avenues (645-5848).

MOSAIC THEATER—A Traveling Jewish Theater's production of *Berlin, Jerusalem, and the Moon,* directed by Michael Posnick, explores the issues of contemporary Jewish identity with music, humor, puppetry, and dramatic images. Tue. through Thur. and Sat. at 8, Sun. at 2 and 7; $21.50; from 10/17. **92nd Street Y Theater,** 1395 Lexington Avenue (996-1100).

PEARL THEATER COMPANY—Shakespeare's *Macbeth,* directed by Shepard Sobel. Featured in the cast are resident company members Bruce Harpster, Joel Swetow, Adrien Peyroux, Kenton Benedict, Tim O'Hare, Robin Westphal, David Brazda, Donnah Welby as Lady

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Macbeth, Robin Leslie Brown, Jim Nugent, Frank Geraci, Pinkney Mikell, Stuart Lerch as Macbeth, and Michael John McGuinness. Wed. through Sat. at 8, Sun. at 3; through 11/7; $10. **Pearl Theater,** 125 West 22nd Street (645-7708).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa*; Gloria Gonzalez's *Cafe con Leche;* Richard Talesnik's *La Fiaca;* Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suiidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue). **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

SEVENTH SIGN THEATER COMPANY—George Bernard Shaw's fantasy comedy, *The Simpleton of the Unexpected Isles*; directed by Anthony Osnato. With Peter Blaxill, Meher Tatna, Gloria Bogin, Anthony Smith, Patricia Cucco, Frank Sunfilippo, Mark Haorth, Jonathan Miller, Holly Hawkins, and Richard Russo. Thur. through Sat at 8; 10/15 through 31; $8. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (718-706-6554).

THIRTEENTH STREET REPERTORY—Robert Flicker's *Absurdly Yours*, and Israel Horovitz's *Line.* Tue. through Sun. at 7; $8. Jerry Strickler performs his one-man documentary, *My Alamo Family*, every Tuesday at 9; $14. 10/15 through 11/15, Douglas Post's *Belongings and Longings*, directed by Terry Brogan, plays Tue. through Sun. at 7. $8.**Thirteenth Street Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BAREFOOT IN THE PARK-Neil Simon's comedy about newlywed bliss in a 5-story walkup; directed by David McNitt. Thur. through Sat. at 8, Sat. and Sun. at 3; 10/16 through 11/1; $10. **All Souls Players,** Lexington at 80th Street (233-8075).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 7; $1. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

THE CHERRY ORCHARD—Anton Chekhov's play, translated by Susan Carnicke, asks: In the clash between the past and the present, what will the future bring? Drew Dix stars as Gayev and Josefa Mulaire as Ranyevsky. Thur., Fri. and Sat. at 8; through 12/1. **Theater in Action,** 46 Walker Street (431-1317).

CHINA DREAM—A play about an actress who comes to America to follow her dreams, written by William Sun and Faye Fei; directed by Peter Schlosser. Featured in the cast are Elizabeth Sung, Allan Tung, and James Lemonedes. Tue. through Sat. at 8, Sun. at 3; $8; through 10/18. Caravan Theater Company, **Henry Street Settlement**, 466 Grand Street (307-7171).

DA—A revival of Hugh Leonard's Tony Award-winning play dealing with the difficult subjects of growing up in Ireland, family relationships, and returning home after emigrating; directed by Julian Plunkett-Dillon. Malachi McCourt is the da, Jo McNamara is the ma; Frank McCourt, Noel Comac, D. J. O'Neill, Michael Edward, and Pom Boyd are also featured. Thur. through Sat. at 8, Sun. at 3; $10 to $15. **Irish Arts Center Theater,** 553 West 51st Street (757-3318).

DARK HALO—Sylvia Leigh's story of a spiritual teacher who seeks to dominate and control the lives around her. Wed. through Sat. at 8, through 10/31; $8; **Sargent Theatre,** 314 West 54th Street (439-6063).

DOUBLE BILL—Lucille Fletcher's *Sorry, Wrong Number* features an invalid who overhears a phone conversation about a murder, followed by Dorothy Parker's *Here We Are,* a bit of nostalgia about a newly married couple on their way to a honeymoon in NYC. Wed. and Thur. at 7:30), Fri. and Sat. at 7 and 9, Sun. at 6, $8; through 10/25. **American Nook and Cranny,** 12 Fulton Street, South Street Seaport (797-9022). (This is an outdoor theater.)

FARM BOYS—Three comedy dramas dealing with homosexuality and the sexual repression of women in rural America, written and directed by Robert Perring. Featured in the cast are John Michael Bennett, Frank Pisano, Steve Burton, Damien Chapa, Jewels Crowe, Ed Snyder, Cheryl Egan, Doug Ruest, Gary Paul Wright, and Megal Morgan. Thur. through Sat. at 7:30, Sun. at 4; through 11/8; $10. **18th Street Playhouse,** 145 West 18th Street (695-2484).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's biographical drama of a young black woman as she tries to rise above poverty and illiteracy in a town in the Mississippi Delta; directed by Edward G. Smith. Thur. through Sun. at 7:30, Sat. and Sun. at 3; $8 and $10; through 10/25. **New Federal Theatre,** 466 Grand Street (598-0400).

FUNERAL GAMES—Revival of Joe Orton's black comedy for those who missed the first run. It tells of the collision between a defrocked priest and a self-style evangelical "man of some cloth created by himself;" directed by Fred Fondren. Thur.–Sun. at 8; $8; through 10/18. **Prometheus,** 239 E. 5th St. (477-8689).

THE GIRL ON THE VIA FLAMINIA—Adapted by Alfred Hayes from his book depicting the Allied occupation of Rome in 1944; directed by Jon Teta. With Tony Genfan Brown, Ron Keith, Richard Steinmetz, Lucille Rivin, Joel Pulcini, Wafa Mzeghet. Fri. and Sat. at 8, Sun. at 2 and 7; $8; through 10/25. **Ernie Martin Theater,** 311 West 43rd Street (460-8067).

THE GREAT NEBULA IN ORION—A revival of Lanford Wilson's play, directed by Buck Hobbs, in which two classmates meet again fourteen years after graduation. Tues. through Thur. and Sat. at 7, Fri. and Sun. at 6; through 10/25; $8. **American Nook and Cranny,** 12 Fulton Street, South Street Seaport (797-9022).

THE LADY FROM MAXIM'S—Georges Feydeau's farce about a respected Parisian doctor who awakes up one morning to find a dancer from the Moulin Rouge in his bed; directed by Anthony Di Pietro. Thur. through Sat. at 8, Sun. at 2 and 7; through 10/25; $8. **Art & Work Ensemble**, 870 Sixth Ave. (213-0231).

THE LENNY BRUCE REVUE—A burlesque of comedy and dance, written and directed by Fred Baker, based on the routines of the late Lenny Bruce. Fri. and Sat. at 11:30 p.m.; $8. **Harold Clurman Theater,** 412 West 42nd Street (279-4200).

THE PALEONTOLOGIST—Jon Garon's science-fiction satire which tells not only of what the future holds, but of what the future *forgot*; directed by Jerry Neuman. Thur. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $10; through 10/17. **Riverwest,** 155 Bank St. (243-0259).

RENO—A one-man play, written and performed by Paul Zimmerman, dramatizes the compulsions of gambling, and its results; directed by Peter Askin. Thur. through Sat. at 8, Wed. at 10:30 p.m.; $10. **Under Acme Theater,** 9 Great Jones Street (582-1098).

SEXUAL PERVERSITY IN CHICAGO—David Mamet's play about the fear of intimacy as a side effect of the sexual revolution. Wed.–Sun. at 8; $8; through 10/31. **Harold Clurman Theater,** 412 W. 42nd St. (279-4200).

SHAKESPEARE DOUBLE FEATURE—*The Taming of the Shrew*, directed by Larry Leibowitz, and *As You Like It*, directed by Scott Carr, play in rotating repertory through 10/24; $8. Call theater for specifics. **Judith Anderson**, 422 West 42nd Street (645-7360).

TO KILL A CRITIC—Elizabeth Sharland-Jones's play tells of a critic's death after he destroys a play and everyone in it. One of the victims, and it can be anyone—a leading lady, a leading man, the producer, one of the stage crew, the writer—seeks revenge; directed by the author. Featured in the cast are the possibly guilty Maggie Wood, Robert Zaleski, Margaret Mackey, Ken Kerman, Jim Farley, and Jordan Fischer. Wed. through Sat. at 8, Sat. at 3; $8. **American Theatre of Actors**, 314 West 54th Street (757-1799).

VINA—The Latin American Theatre Ensemble presents a trilogy of one-act plays by Chilean author Segio Vodanovic, contrasting bourgeois traditionalism, no longer optimistic, with modern lifestyles and hypocrisy; directed by Victor Acosta. Fri. at 8 in English; Sat. at 8 and Sun. at 6 in Spanish; $8; through 11/1. **El Portôn del Barrio,** 175 E. 104th St. (246-7478).

WAR MUSIC—Christopher Logue's adaptation of the *Iliad;* directed by Larry Loonin. Through 8/25; $8. Call theater for specifics. **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

OHN ALBERS/JOHN DUBROW—Painted wooden constructions/Paintings of the Williamsburg section of Brooklyn; through 10/31. Forum, 1018 Madison Ave. (772-7666).

ANIEL BABIOR/ODED YEDA'YA—Photomontages that combine rural North Carolina landscapes with urban figures/Black-and-white photographs of the artist's family and home. Through 10/31. Urdang, 23 E. 74th St. (288-7004).

ROBERT BARIBEAU/HARRIS DIAMANT—Recent abstract paintings/Recent sculptures. Through 10/29. Stone, 48 E. 86th St. (988-6870).

INA BEALL—Heavily-textured landscape paintings; through 10/31. Graham Modern, 1014 Madison Ave. (535-5767).

FRITZ BULTMAN—A retrospective of works by this second-generation Abstract Expressionist. At Hunter College, 695 Park Ave. (772-4999), through 10/23, and at Schlesinger-Boisanté, 822 Madison Ave. (734-3600), through 11/4.

STEPHEN DE STAEBLER—Bronze and ceramic sculptures with figurative elements; 10/15–11/14. C.D.S., 13 E. 75th St. (772-9555).

OHN FERREN—Maquettes for large outdoor sculptures, plus drawings; through 10/30. 980 Madison Ave. (517-5858).

BEATRICE FINDLAY—Paintings, prints, drawings, and collages with dream-like imagery; through 10/24. Schiller-Wapner, 1 E. 61st St. (758-0329).

AN GODFREY—Pottery that is intricately decorated with various real and surreal animal forms; through 10/30. Graham, 1014 Madison Ave. (535-5767).

VINCENT HADDELSEY—Narrative paintings that depict country and hunting scenes, by a British artist; 10/15–11/7. Findlay, 984 Madison Ave. (249-2909).

GEORGES JEANCLOS—Unglazed terracotta sculptures; 10/14–11/14. Bernard, 33 E. 74th St. (988-2050).

JOAN MIRO—Sculptures, paintings, and drawings; through 11/14. Weintraub, 988 Madison Ave. (879-1195).

ROBERT OHNIGIAN—A series of collages entitled, "Turbans and Perukes"; through 11/3. Cordier & Eckstrom, 417 E. 75th St. (988-8857).

PABLO PICASSO—Seventy ceramic works made in Vallauris, France, during the late '40s and early '50s; 10/17–11/30. Kahan, 922 Madison Ave. (744-1490).

DAVID STOREY—Large abstract paintings of geometric forms on shaped canvases; through 11/3. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

NIKLAUS TROXLER—Original silkscreen prints for jazz concert posters; through 11/7. Reinhold Brown, 26 E. 78th St. (734-7999).

MICHAEL UPTON—Recent figurative paintings in oil; through 10/24. Ralph, 43 E. 78th St. (288-5222).

JOHN WALKER—Recent abstract paintings; through 10/31. Knoedler, 19 E. 70th St. (794-0550).

57th Street Area

BEN BERNS—Recent landscapes; through 10/31. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOHN BOWMAN—New representational paintings that both honor and mock tradition; through 10/31. Solomon, 724 Fifth Ave. (757-7777).

PIER AUGUSTO BRECCIA—Paintings, pastels, drawings, and prints with such diverse themes as a Roman's impression of a New York subway, or Adam and Eve's explusion from Paradise; 10/15–11/14. Arras, 24 W. 57th St. (265-2222) and 725 Fifth Ave. (265-2222).

LARRY BROWN/GLENN MACURA—Recent oil-on-wood relief paintings/Paintings of recognizable symbols and images. Through 10/31. Lamagna, 50 W. 57th St. (245-6006).

LARRY COHEN—Recent paintings of landscapes viewed through windows; through 10/29. De Nagy, 41 W. 57th St. (421-3780).

WILLIAM CONLON—Recent paintings that combine recognizable images with geometric forms; 10/14–11/7. Emmerich, 41 E. 57th St. (752-0124).

LYDIA DONA—New paintings; 10/15–11/7. Luhring, Augustine & Hodes, 41 E. 57th St. (752-3366).

ENRICO DONATI—Paintings from 1951 to the present, by one of the few Surrealist artists still living; through 10/31. Gimpel/Weitzenhoffer, 724 Fifth Ave. (315-2033).

LLYN FOULKES—Paintings and constructions from the '60s that relate to Dada, assemblage, and Pop; 10/15–11/14. Kent, 41 E. 57th St. (980-9696).

JED GARET—New paintings of abstract configurations; through 10/24. Lelong, 20 W. 57th St. (315-0470).

PHILIP GUSTON—A series of paintings from 1971 entitled "Roma"; through 10/31. McKee, 41 E. 57th St. (688-5951).

JOHN HOYLAND—Recent abstract paintings by a British artist; through 11/7. Lever/Meyerson, 16 W. 57th St. (977-9444).

WIN KNOWLTON—New sculpture and works on paper that focus on the relationship between natural and invented form; through 10/31. Blum Helman, 20 W. 57th St. (245-2888).

EDMUND LEWANDOWSKI—Recent hard-edged paintings; through 10/28. Deutsch, 20 W. 57th St. (765-4722).

RICHARD MAYHEW—Recent landscape paintings; through 10/31. Midtown, 11 E. 57th St. (758-1900).

ELIE NADELMAN—Works in marble, bronze, wood, and papier-maché from 1906–1935; through 10/31. Janis, 110 W. 57th St. (586-0110).

ELIZABETH OSBORNE/MARJORIE PORTNOW—Recent paintings and drawings of painstakingly arranged still lifes/Recent landscape paintings that depict the Hudson River Valley and Santa Barbara; through 11/4. Fischbach, 24 W. 57th St. (759-2345).

GIULIO PAOLINI—Recent sculpture by this artist who is associated with the Arte Povera movement; through 10/31. Goodman, 24 W. 57th St. (977-7160).

JOEL PERLMAN—Welded steel sculptures; 10/20–11/14. Emmerich, 41 E. 57th St. (752-0124).

LARRY POONS—Recent large-scale paintings with textured, sculptural surfaces; through 10/31. Emmerich, 41 E. 57th St. (752-0124).

REBECCA PURDUM—Large-scale abstract paintings; through 10/31. 24 W. 57th St. (247-7480).

PAUL RICKERT—Realist paintings and watercolors of landscapes in Maine and Philadelphia; through 10/24. French, 41 W. 57th St. (308-6440).

PETER SAUL—Five large-scale paintings with themes of self-parody and male-female relationships; through 10/24. Frumkin, 50 W. 57th St. (757-6655).

DAVID SAUNDERS/MAX ERNST—Recent paintings/Etchings, lithographs, aquatints, and serigraphs. Through 10/31. Borgenicht, 724 Fifth Ave. (247-2111).

RICHARD SERRA—Nine steel prop pieces and six drawings; through 10/24. Pace, 32 E. 57th St. (421-3292). At Castelli, 142 Greene St. (431-6279): three large-scale steel sculptures; through 10/17.

DAVID TRUE—Recent paintings on paper that continue this artist's exploration of figures and animals; through 10/31. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

IDELLE WEBER—Recent paintings that depict images of grass, leaves, twigs, pebbles, and water usually found in fields or in parks; through 10/31. Siegel, 24 W. 57th St. (586-0605).

NANCY WISSEMAN-WIDRIG—Landscape paintings of coastal Maine and Southhold, Long Island; through 10/31. Tatistcheff, 50 W. 57th St. (664-0907).

JACK YOUNGERMAN—Recent paintings and pastels; through 10/24. 41 E. 57th St. (753-0546).

East Village

THOMAS APRILE—Eight wall pieces and eight free-standing works composed of utilitarian objects and tree branches; through 11/1. Mokotoff, 735 E. 9th St. (674-4677).

JOANNE BROCKLEY—Recent constructions of urban materials; through 11/1. Avenue B, 167 Ave. B (473-4600).

ROSEMARY CASTORO—New welded steel sculptures derived from the artist's drawings of opera characters created during live performances; through 10/25. Bromm, 170 Ave. A (533-4233).

DIANA FORMISANO—Multi-paneled wall constructions; through 11/8. Postmasters, 66 Ave. A (477-5630).

EDITH ISAAC-ROSE—Works that are constructed from collaged and torn paper; through 11/1. Zeus-Trabia, 437 E. 9th St. (505-6330).

ZDZISLAW LINDNER—Neo-Surrealist paintings; through 11/1. On the Wall, 328 E. 11th St. (460-0963).

RICHARD PETTIBONE—A survey of works from 1964 to 1987; through 10/25. Nature Morte, 204 E. 10th St. (420-9544).

JOSEF RAMASEDER—Large-scale abstract paintings; 10/17–11/15. Loughelton, 19 Second Ave. (529-2288).

LEWIS RUDOLPH—Abstract paintings with rich, often textured surfaces; through 11/1. Sragow, 436 E. 11th St. (477-6284).

TODD WATTS—Abstract photographic works; through 11/1. P.P.O.W., 337 E. 8th St. (529-1313).

JARVIS WILCOX—Realist paintings that depict ordinary people in parks, on city streets, and on empty beaches; through 10/31. Sherkat, 526 E. 11th St. (529-9525).

SoHo and TriBeCa

ANDREAS AGAS—Recent large-scale abstract paintings that join together solid panels of color with panels of expressionistic brushwork; through 10/31. Meisel, 141 Prince St. (677-1340).

EDWARD ALLINGTON—Sculpture and drawings; through 11/3. Brown, 560 Broadway (219-1060).

IDA APPLEBROOG—New, multi-panel paintings; 10/17–11/14. Feldman, 31 Mercer St. (226-3232).

MIGUEL BARCELO— Recent paintings; through 10/31. Castelli, 420 W. Broadway (431-5160).

NORMAM BLUHM/JOHN YAU—"Poem Prints"—large-scale collaborative prints; through 11/14. Cone Editions, 560 Broadway (431-7017).

DEREK BOSHIER—Recent paintings with surreal, symbolic imagery; through 10/31. Totah, 152 Wooster St. (475-8330).

ART

RICHARD BOSMAN—Paintings that consist of two or three vertical panels, with the sea as a subject; through 10/24. Alexander, 59 Wooster St. (925-4338).

PAUL BRACH—Pointillist paintings of American landscapes; through 11/7. Steinbaum, 132 Greene St. (431-4224).

BETH BRENNER—Paintings that incorporate imagery such as mock bamboo, pop patterns, and simulated wood; through 10/30. Nosei, 100 Prince St. (431-9253).

SCOTT BURTON—Recent furniture sculpture; through 10/24. Protetch, 560 Broadway (966-5454).

SEYMOUR CHWAST—Representational paintings and woodcuts by this well-known graphic designer; through 11/4. Jack, 138 Prince St. (966-4235).

KENNETH DEWEY—A retrospective of multi-media works by this artist who was an early pioneer of "happenings"; through 10/31. Franklin Furnace, 112 Franklin St. (925-4671).

HELMUT FEDERLE—Paintings of geometric forms that float in misty fields of off-key color, by a Swiss artist; 10/17–11/14. At Boone, 417 W. Broadway (431-1818), and Gladstone, 99 Greene St. (431-3334).

FLECHEMULLER—Recent paintings; through 11/7. Plumb, 81 Greene St. (219-2007).

FREDERICK NMI FRAZOWITZ III—"Monoroll" paintings depicting serene landscapes and seascapes; through 10/31. Ingbar, 578 Broadway (334-1100).

SONIA GECHTOFF—Fifty works on paper that combine elements of nature and abstraction; through 10/24. Gruenebaum, 415 W. Broadway (838-8245).

DAVID GEISER—Paintings of primitive architectural forms such as boat hulls, huts, and tents; through 10/24. Littlejohn-Smith, 133 Greene St. (420-6090).

TIBOR GERGELY/GRETA SCHREYER—Paintings of pre-World War II Europe, by a Hungarian artist who emigrated to the United States in 1939/Drawings of the Connecticut countryside. Through 10/31. Ingber, 415 W. Broadway (226-2221).

ROBERT GOBER—Recent sculpture; through 10/28. Cooper, 155 Wooster St. (674-0766).

WILL GORLITZ—Representational paintings; through 10/31. 49th Parallel, 420 W. Broadway (925-8349).

APRIL GORNICK—Recent oil paintings and charcoal drawings of large, uninhabited landscapes; 10/17–11/14. Thorp, 103 Prince St. (431-6880).

MICHAEL HAFFTKA—Paintings of figures in black interiors; through 10/31. DiLaurenti, 383 W. Broadway (925-5100).

PETER HALLEY—New abstract paintings; through 10/31. Sonnabend, 420 W. Broadway (966-6160).

BRUCE HELANDER—Collages constructed from vintage newspapers and magazines; through 10/24. Natkin, 395 Broadway (925-4499).

CHRISTOPHER HEWAT—Large-scale wood sculptures that resemble graveyard monuments; through 10/31. Munroe, 415 W. Broadway (226-0040).

RALPH HILTON—Free-standing and wall sculptures; through 10/31. Erpf, 568 Broadway (925-6160).

RONALD JONES—Large-scale photographs and seven tables based on proposed designs for the conference table used for the Paris peace talks in 1969; through 10/24. Metro Pictures, 150 Greene St. (925-8335).

TOBI KAHN—Recent paintings and sculpture; through 11/7. Viafora, 568 Broadway (925-4422).

KARLA KNIGHT—Recent paintings and works on paper; 10/17–11/7. Lorence-Monk, 568 Broadway (431-3555).

ROBERT KUSHNER—New etchings and monoprints; through 10/24. Crown Point Press, 568 Broadway (226-5476).

MICHAEL LOEW/ELLEN WEINER—Geometric paintings from the last decade of this artist's life/Small-scale, abstract mixed-media works on paper; through 10/31. Pearl, 420 W. Broadway (966-5506).

NORMAN LUNDIN—Paintings of interiors; through 11/7. Haller, 415 W. Broadway (219-2500).

RITA MYERS/GARY NICKARD—Installations by both; through 11/7. Alternative Museum, 17 White St. (966-4444).

JILL NATHANSON—Recent abstract paintings; through 11/2. Art Waves, 52 Greene St. (226-9292).

JOAN NELSON—Small-scale landscape paintings; through 10/31. Fawbush, 568 Broadway (966-6650).

KINGSLEY PARKER—Oil paintings and wall reliefs; through 10/24. Condeso/Lawler, 76 Greene St. (219-1283).

SUSAN ROTHENBERG—Nine new paintings which explore motion; 10/17–11/14. Sperone Westwater, 142 Greene St. (431-3685).

LUCY SALLICK—Self-portraits on paper; through 10/31. Einstein, 591 Broadway (226-1414).

FABIO SALVATORI—Recent abstract paintings that incorporate plant and animal forms; through 11/1. Rastovski, 560 Broadway (966-4571).

ALAN SIEGEL—Recent chair sculptures, several of which have multiple parts; through 11/11. Hoffman, 429 W. Broadway (966-6676).

ROBERT SMITHSON—Sculpture from 1968–69; through 10/31. Weber, 142 Greene St. (966-6115).

ELAINE STURTEVANT—Paintings and sculptures that refer to Johns, a "Warhol" installation, and a large "Keith Haring" painting; 10/14–11/8. Stux, 155 Spring St. (219-0010).

ANNEKE VAN BRUSSEL—Watercolors by a Dutch artist; 10/17–11/8. Milliken, 98 Prince St. (966-7800).

MICHAEL VENEZIA—Paintings shaped like ladders and palettes; through 10/31. Roeder, 545 Broadway (925-6098).

KAY WALKINGSTICK—Diptych paintings; through 10/31. M-13, 72 Greene St. (925-3007).

CHIHUNG YANG—Gestural, expressionistic paintings and works on paper; through 10/31. Walls, 137 Greene St. (677-5000).

Other

LIBERO CONCORDIA—New paintings; through 11/7. Ala, 32 W. 20th St. (741-3344).

WILLEM DE KOONING—Abstract landscape paintings from 1955–1963; through 12/5. Gagosian, 521 W. 23rd St. (807-0807).

IAN HAMILTON FINLAY—An installation; through 10/31. Klein, 611 Broadway (505-1980).

LEE GORDON—Paintings that depict sinister domestic scenes; through 10/24. Grey Gallery, 33 Washington Place (998-6780).

DAVID MANN—Recent abstract paintings and drawings; 10/15–11/15. LedisFlam, 108 N. 6th St. (388-9055).

ANDREW MARTIN—Figure paintings; through 10/24. New York Studio School, 8 W. 8th St. (673-6466).

FRANCES PRATT—"Architettura Sardonica"—miniature watercolors of imaginary structures; through 10/31. Stubbs, 28 E. 18th St. (982-8368).

STEPHEN SPROUSE/ROBERT O. HAWKINS—Large-scale silkscreened paintings of Sid Vicious/Paintings of dead people and impending tragedies; 10/17–1/14. 56 Bleecker, 56 Bleecker St. (219-8836).

GROUP SHOWS

Madison Avenue and Vicinity

HAIME—1000 Madison Ave. (772-7760). Watercolors and gouaches by Botero, Chia, Laraz, Oldenburg, Porter, Szafran; through 10/30.

HAMILTON—19 E. 71st St. (744-8976). New prints by Bailey, Clemente, Fischl, Hunt, Lewitt, Schnabel, Winters, others; through 10/31.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). American prints, by Dow, Lazzel, Nordfeldt, Wright, Zorach; through 11/7.

KNOEDLER—19 E. 70th St. (794-0550). Works on paper by David, Ferber, Graves, Goldberg, Gottlieb, Motherwell, Olitski, Smith, Stella; through 10/29.

WENDER—3 E. 80th St. (734-3460). "Mountain Water Painting"—modern Chinese landscape paintings; through 10/31.

57th Street Area

A.C.A.—41 E. 57th St. (664-8300). "Visions of America: 200 Years of the American Genre, 1787–1987," with works by Bellows, Benton, Brown, Grooms, Homer, Marsh, Rivers, Wyeth, others; through 10/24.

GOODMAN—41 E. 7th S. (593-3737). Works in black and white by Gianakos, Held, Kelly, Kline, Le Va, Motherwell, Rothenberg, others; through 10/31.

HEESY—50 W. 57th St. (245-1420). Recent prints by Amenoff, Christo, Scully, others; through 11/7.

JACOBSON—50 W. 57th St. (582-4695). "Five British Artists," with works by Abrahams, Cockrill, Heindorff, Sinnott, Tillyer; through 10/31.

KERR—37 W. 57th St. (315-5220). "Trans Era" with works by Cooney, Crawford, Kustura, Nagano Peper, others; through 10/31.

MERRIN—724 Fifth Ave. (757-2884). "Major Stone Sculpture of the Ancient World: Egyptian, Greek, Roman, and Pre-Columbian"; through 11/7.

ROSENBERG—20 W. 57th St. (757-2700). "An American Portrait: 33 Artists Celebrate America" ; through 11/7.

ROSS—50 W. 57th St. (307-0400). Works by Agostini, Cherry, de Kooning, Glankoff, Lawrence, Sugarman, others; through 10/28.

ZABRISKIE—724 Fifth Ave. (307-7430). Sculpture by Surrealist artists, including Arp, Bourgeois, Ernst, Ferber, Hare, Miro, Noguchi; through 10/31.

East Village

FICTION/NONFICTION—155 Ave. B (505-5590). Works by Daniels, Feintuch, Westfall; through 11/1.

P.A.C.A.—131 E. 7th St. (517-0937). Works by Howe, Huestis, Merel, Woolery; through 10/25.

P.S. 122—409 E. 9th St. (288-4249). "Well-Cultivated Gardens," with abstract paintings by Chalfin, Dougherty, Emery, Greenbaum, Henegan, Wilson, Woit; through 11/1.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Selections from the Artists File," with works by Ball, Cappelletto, Gesualdi, Hawkins, Mann, Mar, Reynolds, Rosmarin, Sun, Gonzalez-Torres, Wilson; through 10/31.

CADOT—470 Broome St. (226-7220). "Un Regard Autre," with works by Akin, Ford, Hodges, Ludwig; through 10/31.

COWLES—420 W. Broadway (925-3500). Works by Burns, Hayes, Luce; through 10/24.

DAVIS—568 Broadway (219-1444). Works by Belag, Lee, Welty, Witek, others; through 10/31.

GIBSON—568 Broadway (925-1192). "The New Poverty," with works by Cemin, Dogg, Fisher, Scarpitta, Vital, Zwack, others; through 11/7.

GRASS ROOTS—131 Spring St. (431-0144). "El Dia De Los Muertos"—Mexican sculpture, toys, and artifacts created for The Day of the Dead; through 11/4.

HANSON—415 W. Broadway (334-0041). Paintings by five Los Angeles artists; through 10/31.

LIGUORI—93 Grand St. (334-0190). Works on paper by Coyne, Fasnacht, Keeley, Kelly, Lewitt, Moore; through 10/24.

SCHREIBER/CUTLER—171 Spring St. (925-1441). "Constructed Paintings/Painted Constructions," with works by Baptiste, Cuevas, Kellard, Luce, Palaia, Turner, Wall; through 10/31.

SHAPOLSKY—99 Spring St. (334-9755). Constructions by Anker, Ben-Haim, Cox, Long, Rosen, Umlauf, Van Buren; 10/15–11/28.

SIEGELTUCH—568 Broadway (431-3550). "Black," with works by Bourgeois, Fasnacht, Freeland, Kline, Laufer, Resnick, Stuart, others; through 10/31.

Other

BOND—30 Bond St. (673-3700). Phrenology studies by Albers, Baechler, Eins, Fuss, Gilmore, Hacker, Hambleton, Smith, Wilson; through 10/30.

DAVIS & LANGDALE—231 E. 60th St. (838-0333). Drawings and watercolors by British artists of the 18th, 19th, and 20th centuries; through 10/24.

GREY ART GALLERY—33 Washington Place (998-6780). "Morality Tales: History Painting in the 1980's," with works by Applebroog, Coe, Fischl, Golub, Nerdrum, Tansey, Witkin, others; through 10/24.

I.B.M.—Madison Ave. at 56th St. (407-6100). "Post-modern Visions: Contemporary Architecture 1960–1985," with drawings, renderings, and models by Gehry, Graves, Isozaki, Johnson, Moore, Rossi, Sottsass, Stern, Venturi, others; through 11/7.

OBINSON—36 W. 15th St. (206-8010). Paintings by Luntz, Qureshi, Vidal; through 10/30.

PHOTOGRAPHY

ERENICE ABBOTT/EUGENE ATGET—Portraits and landscapes photographed in and around Paris, from 1900–1925; through 11/4. Armstrong, 50 W. 57th St. (582-8581)

VE ARNOLD—Photographs of Marilyn Monroe which have not been previously exhibited; 10/15–11/12. Castelli Graphics, 4 E. 77th St. (288-3202).

LORENCE HENRI—Large-scale photographs on canvas, including her self-portrait of 1928; through 10/24. Prakapas, 19 E. 71st St. (737-6066).

C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $2.50 admission. "Tropism: Photographs by Ralph Gibson"—a 30-year survey of Gibson's early work; through 10/25 . . ."Elliot Schwartz: Nocturne for Drums"—fragments of sculpture and machinery, stone and metal work, death masks and shrunken heads; through 11/15.

C.P./MIDTOWN—77 W. 45th St. (869-2155), Mon.–Fri. 11–6, Sat. 12–5. Free. "André Kertész: Diary of Light"; through 11/7.

HELEN LEVITT—A retrospective of photographs; through 11/7. Miller, 138 Spring St. (226-1220).

IEBERMAN & SAUL—155 Spring St. (431-0747). "The Photomontage in Spain: 1930–1980"; through 11/14.

PACE/MACGILL—11 E. 57th St. (759-7999). Large-scale self-portraits by Close, Gilbert & George, Samaras, Sherman, The Starn Twins, Warhol; vintage photographs by Harry Callahan; 10/15–11/28.

PHOTOCOLLECT—740 West End Ave. (222-7381). Works by women photographers, including Abbott, Atkins, Bing, Bourke-White, Cameron, Cunningham, Lange, Norman, others; 10/17–1/7.

STALEY-WISE—177 Prince St. (777-1590). "An Editor Collects: Vintage Photography, 1940–1957," with works by Avedon, Brandt, Brassai, Cartier-Bresson, Frank, others; through 10/31.

PAUL STRAND—Vintage photographs of Maine from the late '20s and 1945; through 11/14. Burden, 20 E. 23rd St. (475-8790).

TWINING—568 Broadway (431-1830). Recent paintings by Daniel Brush, and photographs by André Kertész entitled "Les Femmes"; through 10/30.

NEIL WINOKUR—Large-format photographic portraits of the artist's colleagues; through 10/31. Toll, 146 Greene St. (431-1788).

PERFORMANCE

FRANKLIN FURNACE—112 Franklin St. (925-4671). 10/16,17 at 8:30: David Marquis in "Stories From the Other Side." $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Wed.–Sun., through 10/18, at 7:30: "Spectaccalo." $12, $15.

P.S. 122—150 First Ave. (477-5288). 10/16–18, 23–25: Watchface: Iris Rose and James Siena. $7. 10/16, 17 at 11: Blue Palm's "Amour." $6.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3:50, seniors and students $1:50. (Free Tue. 5–8). Through 10/18: "Contemporary American and European Glass: The Saxe Collection." Through 10/18: "American Ceramics Now: The 27th Ceramic National Exhibition."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3.50; children $1.50; free Fri.–Sat. 5–9. Through 10/26: "Ladies in the Field: The Museum's Unsung Explorers." Through 12/13: "Architecture for Dinosaurs: The Building of the American Museum of Natural History." Through 1/88: "Dinosaurs Past and Present." Through 1/88: "Ancient Eskimo Ivories of the Bering Strait." Through 1/88: "Bats, Bats, Bats."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. 10/15–1/88: "The Chinese Scholar's Studio: Artistic Life in the Late Ming Period."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 11/22: "Other/Selves: Paintings by Margo Machida." Through 1/88: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/88: "Beginnings: Selections from the Permanent Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1:50; seniors $1. "58 Sculptures by Rodin." . . . Through 10/26: "European Ceramics from the Reverend Alfred Duane Pell Collection." Through 11/8: "Hiroshige and Hokusai." Through 11/30: "Jacob Lawrence, American Painter." Through 11/30: "Hiroshige's One Hundred Famous Views of Edo." Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 11/8: "Underground Images: School of Visual Arts Subway Posters, 1947–1987." 10/13–1/88: "Honor and Glory: Monumental Arches and Arches for Galveston."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 10/25: "Emerging Artists 1978–1986: Selections from the Exxon Series." Through 11/1: "Jan Dibbets."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 12/1: "Women of Valor: The Story of Hadassah, 1912–1987." Through 1/88: "The Dreyfus Affair: Art, Truth, and Justice."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. "The Arts of Japan." . . ."The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts.". . . "Boscoterecase: Wall Paintings from Ancient Rome." . . .Through 10/31: "Edward Weston: A Centennial Retrospective." Through 11/1: "The Iris and B. Gerald Cantor Roof Garden." Through 12/13: "Zurbarán." Through 1/88: "Images of the Mind: Selections from the Elliott Family's Collections of Chinese Calligraphy and Painting." Through 1/88: "Ancient Art in Miniature: Near Eastern Seals from the Collection of Martin and Sarah Cherkasky." Through 1/88: "Triumphs of American Silvermaking: Tiffany & Co. 1860–1900." Through 1/88: "Houses for the Hereafter, Funery Temples from Guerrero, Mexico." Through 1/88: "American Paradise: The World of the Hudson River School." Through 1/88: "The Age of Sultan Süleyman the Magnificent." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 10/25: "English Bookbindings." Through 1/88: "Raphael and His Circle."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 11/8: "Surrealist Prints from the Museum of Modern Art." Through 11/8: "Projects: Louise Lawler." Through 11/29: "Henri Cartier-Bresson: The Early Work." 10/12–1/88: "Frank Stella 1970–1987." 10/15–1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." 10/16–1/88: "Bill Viola."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 10/18: "Summer Silhouettes: Washable Fashion in the Nineteenth Century." Through 10/25: "Summer Diversions: New York Places and Pleasures." Through 2/88: "Scents of Time: Reflections of Fragrance and Society."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 11/15: "Ferdinand Hodler: Landscapes." Through 12/6: "American Screenprints."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 11/8: "Betty Goodwin: New Work." Through 11/8: "The Navigator's Encyclopedia."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry." Through 11/15: "The Wagstaff Collection of American Silver." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 10/31: "Douglass Morse Howell: Papermaker." Through 11/12: "Recent Acquisitions." Through 4/88: "Know These Lines." **Lincoln Center,** 111 Amsterdam Ave., at 65th St. (870-1630). Through 10/17: "Max Waldman: Photographer." **Schomburg Center,** 515 Lenox Ave. at 135th St. (862-4000). Through 3/88: "Marcus Garvey: The Centennial Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 12/6: "Art of the Fantastic: Latin America 1927–1987."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 1/88: "Emilio Cruz: Spilled Nightmares, Revelations and Reflections"; "Bill Hutson: Paintings 1978–1987"; "From the Studio: Artists in Residence 1986–1987, Michael Kelly Williams and Colin Chase."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." Through 10/18: "Red Grooms." Through 11/8: "Craig Kauffman: Wall Reliefs from the Late 1960's." 10/15–1/88: "Charles Demuth Retrospective." **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Through 12/10: "Stuart Davis: An American in Paris." **Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). "American Mastery: Eight Artists in the Permanent Collection of the Whitney." Through 11/4: "Contemporary Diptychs: Divided Visions."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 10/14, 15 at 10 a.m. and 2: "Korean and Japanese Works of Art." 10/17 at 1: "Important English Furniture and Objects of Art." On view through 10/15. **Christie's East**—219 E. 67th St. (606-0400). 10/15 at 10 a.m.: "Antique and Fine Jewelry." 10/20 at 10 a.m.: "Furniture, Decorations, and Paintings." On view 10/16, 17, 19.

PHILLIPS—406 E. 79th St. (570-4830). 10/17 at 11 a.m.: "Textiles, Embroideries, and Costumes." On view through 10/16. 10/20 at 1: "Fine Jewelry and Watches." On view 10/17–19.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 10/14 at 10:15 a.m. and 2, 10/15 at 10:15 a.m.: "European Furniture and Decorations, Silver, Porcelain, Works of Art, and Carpets." 10/15 at 2: "Old Master Paintings." 10/16 at 10:15 a.m. and 2: "English and Continental Ceramics." 10/16 at 10:15 a.m. and 10/17 at 2: "Fine English Furniture and Decorations." 10/19 at 2 and 10/20 at 10:15 a.m. and 2: "Magnificent Jewelry." On view 10/15–18.

SWAN—104 E. 25th St. (254-4710). 10/15 at 10:30 a.m.: "Fine Books from the Hammond Family Libraries."

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, October 14

NEW YORK PHILHARMONIC, Felix Kruglikov conductor; violinist Miriam Fried. Brahms's Violin Concerto; Shostakovich's Symphony No. 5. Avery Fisher Hall at 8. $7.50–$35.

TOM WAITS IN CONCERT—Eugene O'Neill Theater, 230 W. 14th St. (246-0220), at 8. $30. Also Tue., 10/13.

ANITA BAKER—Pop-jazz music. Radio City Music Hall at 8. $22.50, $27.50. Through 10/17.

VLADIMIR KRAINEV, pianist. "Russian Nights." Town Hall at 8. $10–$15.

CAROLN MASEAR-GARCIA, pianist/**KENNETH DE CARLO,** trumpeter. Music by Scarlatti, Caceres, Beethoven, Britten, Stevens. Faculty recital, Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

KNITTING FACTORY—At 9: Vincent Chancey and Bob Stewart Duo. At 11: Ken Butler. 47 E. Houston St. (219-3055). $5.

ANTHONY GLISE, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

DOROTHY HAPPEL, violinist/**DIANA MITTLER-BATTIPAGLIA,** pianist/**RUTH ANN LIEF,** cellist. Chamber music. Lehman Center, Bedford Park Boulevard West (960-8211), Bronx, at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA—Music of Mozart, Britten, Dvorak-Richter. William Hodson Community Center, 1320 Webster Ave., Bronx, at 1:30. Free.

PAUL ANKA SHOW—Westbury Music Fair, Brush Hollow Road, Westbury, L.I. (516-333-0533), at 8. $20.

Thursday, October 15

NEW YORK PHILHARMONIC— See 10/14.

TOM WAITS—See 10/14.

DANIEL WAITZMAN, flutist, with harpsichordist Elaine Comparone, violinists Erica Kiesewetter and Robin Bushman, violist Nardo Poy, cellist Loretta O'Sullivan, bassist Melanie Punter. Music of J.C.F. Bach, Boehm, C.P.E. Bach, Haydn, Vivaldi. Alice Tully Hall at 8. $10.

NORWEGIAN CHAMBER ORCHESTRA—Works by Grieg, Haydn, Mozart, Britten. Metropolitan Museum at 8. $15.

MERCEDES SOSA, singer from Argentina. Carnegie Hall at 8. $20–$30.

ANITA BAKER—See 10/14.

NEW ARTS TRIO—Pianist Rebecca Penneys, violinist Hamao Fujiwara, cellist Jeffrey Solow. Weill Recital Hall at Carnegie Hall at 8.

KNITTING FACTORY—At 9 and 11: Anthony Coleman. At 1 a.m. (Fri.): Zeena Parkins, Lars Rudolph, Lim Meneses. 47 E. Houston St. (219-3055). $5.

DEREK SMITH, pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2 donation.

SCOTT YOUNGS, organist. Works by Franck, Brahms, Respighi. St. Paul's Chapel, Columbia U., Broadway and 116th St., at noon. Free.

POWELL QUARTET—Steven Belenko, Magdalena Gonzalez, James R. Schlefer, Barbara Hart. Music by Byrd, Walckiers, Gershwin, Carmichael, Porter. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BILLY BANG—Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9:30. $6.

BARGEMUSIC—Violinist Theodore Arm, cellist Tsuyoshi Tsutsumi, pianist Joseph Villa. Beethoven's Sonata Op. 12, No. 2, and Piano Trio Op. 1, No. 1; Schumann's Piano Trio Op. 110. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

JUMBO STRING BAND—Bluegrass music. Alley Pond Environmental Center's CoffeeHouse concert, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000), at 8. $6.

PAUL ANKA SHOW—See 10/14.

Friday, October 16

MONTSERRAT CABALLE, soprano, with pianist Miguel Zanetti, and Jose de Udaeta on castanets. Tribute to Maria Garcia Malibran and Pauline Garcia Viardot. Arias from opera and zarzuela. Carnegie Hall at 8. $10–$30.

NEW YORK PHILHARMONIC—See 10/14.

JOAN MORRIS, mezzo-soprano/**WILLIAM BOLCOM,** pianist. Cabaret-style evening of American popular songs. Weill Recital Hall at Carnegie Hall at 8. $12.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Robert Black conductor; violinist Rolf Schulte. Cage's *Quartets for Orchestra* (premiere); Beethoven's Violin Concerto and Symphony No. 6, "Pastorale." Trinity School Auditorium, 101 W. 91st St. (333-5600), at 8. $9.

MANHATTAN SYMPHONY ORCHESTRA, Ling Tung conductor. Faure's Suite *Pelleas et Melisande;* Stravinsky's *Firebird* Suite; Tchaikovsky's Symphony No. 4. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

JUILLIARD ORCHESTRA, Jorge Mester conductor. Vaughan Williams's Concerto for Oboe and Strings; Bernstein's Symphony No. 1, "Jeremiah"; excerpts from Berlioz's *Romeo et Juliette.* Alice Tully Hall at 8. Free, but tickets required (874-7515).

TOM WAITS—See 10/14.

ANITA BAKER—See 10/14.

RICHARD STOLTZMAN, clarinetist, with pianist Irma Vallecillo, harpist Nancy Allen. Works by Debussy, Schumann, Prokofiev, McKinley (world premiere). Metropolitan Museum at 8. $15.

CLASSICAL QUARTET, with clarinetist Eric Hoeprich, guitarist Paul O'Dette. Mozart program, including the Clarinet Quintet K. 581 and the "Hoffmeister" Quartet, K. 499. St. Michael's Church, 225 W. 99th St. (874-4037), at 8. $9.

AUTUMN RHAPSODY—Pianists Gary Hammond, Andreas Haefliger; soprano Jeanne Ommerle, mezzo-soprano Trudy Weaver, tenor Jim Fredericks, baritone John-Arthur Miller. Brahms's *Liebeslieder Walzer* and three *Hungarian Dances;* excerpts from Strauss's *Die Fledermaus.* Manhattan Savings Bank, Broadway and 9th St., at 8. Free.

JACQUELINE MULLEN, cellist/**JAMES BARBAGALLO,** pianist, with contrabassist Jon Deak. Lincon Center Library at 4. Free.

ROD WILLIAMS, with cellist Diedre Murray, percussionist Newman Baker, alto-saxophonist/flutist Eric Parsons, bassist Anthony Cox. Kraine Club Gallery, 85 E. 4th St. (982-7118), at 10. $6.

KNITTING FACTORY—At 7: Leni Stern; $5. At 9: Lesli Dalaba, Amy Denio; $5. At 11 p.m. and 1 a.m.: Tirez Tirez; $6. 47 E. Houston St. (219-3055).

RAMON JUSTICIA, classical guitarist. Centerfold Coffeehouse, 263 W. 86th St., at 8. $4.

JAZZ AT NOON—Lunch-hour open jam session, with tenor-saxophonist Bob Kindred. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

KENNY & TZIPORA, traditional and original folk music in Celtic, gypsy, Hebrew, and other styles. The Good Coffee House, 53 Prospect Park West, Brooklyn (718-768-2972, only Fri. after 8 p.m.), at 9. $4.

PAUL ANKA SHOW—See 10/14.

Saturday, October 17

NEW YORK PHILHARMONIC—See 10/14.

GUARNERI STRING QUARTET—Beethoven Society program: Quartets in E-flat, Op. 127, and in B-flat, Op. 130 with Grosse Fuge. Alice Tully Hall at 3. $20.

YALE MUSIC SPECTRUM, Boris Berman director. Schubert's Fantasy in C; Schumann's Andante and Variations, Op. 46, and Three Romances; Brahms's Trio in a OP. 114. Merkin Concert Hall at 8. $9.

TOM WAITS—See 10/14. Tonight at 7 and 10.

ANITA BAKER—See 10/14.

EMERSON STRING QUARTET—"The String Quartet: Three Centuries," first of a series. Haydn's Quartet Op. 54, No. 1; Mozart's Quartet No. 15, K. 421; Bach-Mozart's Fugues from *The Well-Tempered Clavier;* Haydn's Quartet Op. 74, No. 2. Metropolitan Museum of Art at 8. $14.

JUANA ZAYAS, pianist. Chopin program. Alice Tully Hall at 8. $10.

YAKOV GELFAND, pianist. Weill Recital Hall at 2. $10.

GARRICK RUGGIERO, country blues and jazz singer, with Vickey Stein, Marcus Ruggiero. Weill Recital Hall at 5:30. $10.

I LOVE NEW YORK HARLEM FESTIVAL MUSIC AND DANCE—Sayyd Abdul and the Spiritual Jazz Ensemble; La Rocque Bey Dancers and Drummers; saxophonist Dewey Redman, Harlem School of the Arts Suzuki Violinists. Cathedral of St. John the Divine, Amsterdam and 112th St. (662-2133), at 2. Free.

CHEER FIESTA MUSICAL—Latin music, with Jose Luis Rodriguez, Daniela Roma, Millie, Jocelyn y Los Vecinos; Erika. Madison Square Garden at 7:30. $20, $25.

ENTH ANNIVERSARY TRIBUTE TO ELVIS—Rock revival, with Del Shannon, The Platters, The Shirelles, The Marvelettes, others. Madison Square Garden Felt Forum at 8. $15–$19.50.

IVING VISIONS ENSEMBLE/SINE NOMINE SINGERS—"Voices for Those Without a Voice," a benefit for Fourth World Movement. St. Francis Xavier Church, 30 W. 16th St. (228-1339), at 8. $10, in advance $8.

CELTIC CELEBRATION—Music of Scotland and Ireland. Andy M. Stewart & Manus Lunny; John Cunningham; Sileas, harp duo. BMCC/CCNY Triplex Theater, 199 Chambers St. (618-1980), at 8. $12.50, $15.

MUSIC AND DANCE FROM THE RAINFOREST NATIONS—Benefit for the New York Rainforest Alliance, with the New York Indonesian Consulate Gamelan; Jelon Vieira's DanceBrazil; Yaa-Lengi Ngemi and the African Connection. Hunter College Playhouse, North Building, 68th St. and Lexington Ave. (206-1050), at 8. $15, in advance $12.

EXPRESSIONS '87—Popular rhythms of South Africa, Cuba, Brazil, and the USA, with Sibongile Nkomo of South Africa, Roots of Brasil, Spirit Ensemble, Orlando "Puntilla" Rios y Nueva Generacion. Davis Hall at City College (307-7420), at 8. $14, in advance $12.

SONIA WIEDER-ATHERTON, cellist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

CHAIM MOSHE, Israeli vocalist, and group. Middle Eastern pop music. Town Hall at 8:15 and 11:15. $20–$28.

FRANK SENIOR, vocalist, with the Lance Hayward Singers. Jazz Center of New York, 380 Lafayette St. (505-5660), at 7. $10, in advance $8.

KNITTING FACTORY—Elliot Murphy and Ernie Brooks. 47 E. Houston St. (219-3055), at 9 and 11. $6.

FESTIVAL OF WOMEN IMPROVISORS—Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $6.

JOE BURKE—Irish music on the button accordion. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

CHUCK MANGIONE, FLUGELHORNIST, with reed-player Chris Vadala, bassist Gordon Johnson, guitarist Mark Manetta, percussionist Bill Martin, guitarist-keyboard artist Robert Mathes, drummer Joseph Bonadio. Jazz. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $13–$16.

PAUL ANKA SHOW—See 10/14.

NASSAU SYMPHONY ORCHESTRA, Toshiyuki Shimada conductor; pianist William Westney. Corigliano's *Promenade Overture;* Gershwin's *Rhapsody in Blue* and *Symphonic Picture of Porgy and Bess.* Hofstra U. Playhouse, Nassau County (516-877-2718), at 8. $13, $15.

SEA CLIFF CHAMBER PLAYERS—Haydn's Piano Trio in E; Kodaly's Duo for Violin and Cello; Brahms's Piano Trio in C. Sea Cliff Concert Hall, Carpenter and Franklin Aves., L.I. (516-671-6263), at 8. $12.50.

Sunday, October 18

AMERICAN SYMPHONY ORCHESTRA, Jose Serebrier conductor; bass Nicola Ghiuselev; Boston University Choruses, New Amsterdam Singers, New York Russian Chorus, University of Miami Singers. Gould's *Flares and Declamations* (world premiere); complete suite from the film *The Gadfly,* by Shostakovich; Ravel's *Daphnis and Chloe* Suite; excerpts from Mussorgsky's *Boris Godunov.* Carnegie Hall at 3. $6–$21. **Note:** Pre-concert recital at 2 by baritone Ben Holt; works by Handel and Grunberg.

ACADEMY OF ANCIENT MUSIC—Alice Tully Hall at 3. Sold out.

TOM WAITS—See 10/14.

CHAMBER ORCHESTRA, Alexander Schneider conductor; flutist Marya Martin. Haydn's Symphony No. 90; Bach's Suite No. 2; Schubert's Symphony No. 5. New School, 66 W. 12th St. (741-5689), at 2. $9.

RUTH WATERMAN, violinist, with flutist Eugenia Zukerman, harpsichordist Wendy Young. First of two concerts featuring the complete sonatas by Bach for violin and obbligato keyboard. Tonight: the Sonatas in G, b, c, and the Trio Sonata in C. Merkin Concert Hall at 7:30. $15 for both recitals, $10 single.

KEVIN OLDHAM, pianist. Music of Bach, Beethoven, Debussy, Oldham, Schubert-Liszt, Liszt. Merkin Concert Hall at 3. $11.

EMILY CORBATO, pianist. Music by Clara Schumann, Robert Schumann, and N.Y. premieres by Rahbee, Lomon, de la Guerre. Weill Recital Hall at Carnegie Hall at 2. $8.

THE AVIVA PLAYERS—Chamber music by Boulanger, Chaminade, Tailleferre, Faure, Kosma, de Manziarly, Farrenc. La Maison Francaise, N.Y.U., 16 Washington Mews (362-2277), at 3. Free.

BLOOMINGDALE CHAMBER ORCHESTRA, Martin Rutishauser conductor; clarinetist Richard Shapiro. Mozart's Clarinet Concerto in A; Brahms's Symphony No. 1. Trinity School Auditorium, 101 W. 91st St. (663-6021), at 3. Free.

ELLEN GOFF ENTRIKEN, soprano. Music by Schubert, Strauss, Mozart. Church of St. Luke in the Fields, Hudson at Christopher Sts. (924-0562), at 4. $5.

NINA BELLINA, violinist/**GERALD RANCK,** harpsichordist. Bach Festival: Sonatas for violin and harpsichord. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free.

LILIAN KALLIR, pianist/**PAMELA FRANK,** violinist. Mozart, Haydn, Beethoven, Schubert. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., near Broadway and 194th St. (569-6200), at 2. $7.

AURORA CHOREALIS—A cappella music of the 15th to the 20th centuries, by Josquin, Dunstable, Billings, Debussy, others. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

FOLK MUSIC FROM NORTHERN JAPAN—Tsugaru Shamisen, with Michihiro Sato. Metropolitan Museum, Uris Auditorium, Fifth Ave. and 81st St. (206-1050), at 2:30. $10.

ELLINGTON ALUMNI ORCHESTRA/ST. BARTHOLOMEW'S CHOIR—The combined groups, with two ensembles of dancers and narrator Douglas Fairbanks Jr. Duke Ellington's *Sacred Concert.* St. Bartholomew's Church, Park Ave. and 50th St. (751-1615), at 3. $15, $20.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with L.D. Frazier & Friends; offering. At 7: Kenny Williams Big Band; $5. Lexington Ave. and 54th St. (935-2200).

VOX NOVA WOODWIND QUINTET—Reicha, Francaix, Sampson. Metropolitan-Duane United Methodist Church, Seventh Ave. at 13th St., at 3. Free.

HAVANA SINGS—New anthology of classical and popular Cuban songs and zarzuela music. Repertorio Espanol at Equitable Tower Auditorium, Seventh Ave. bewteen 51st-52nd Sts. (889-2850), at 3. $18.

ROBIN AND LINDA WILLIAMS, singers-instrumentalists. Folk music. P.S. 41 Auditorium, 116 W. 11th St. (718-672-6399), at 8. $8.

CAPELLA RUSSIAN MALE CHORUS, Marina Alexieyvna conductor. Russian Orthodox liturgical music, Russian folk songs. James Chapel, Union Theological Seminary, 90 Claremont Ave. (927-0596), at 4. $10.

KNITTING FACTORY—At 9: William Hooker and Booker T. At 11: N.Y. Ohtet. Each, $5. 47 E. Houston St.

BARGEMUSIC—See 10/15. Today at 4.

RONALD CROSS, harpsichordist. Works by Handel, Bach. St. Andrew's Church, 400 Old Mill Rd., Richmondtown, S.I. (718-351-0900), at 5. $2.50.

KLEZMER CONSERVATORY BAND—Eastern European music. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833), at 2. $11–$15.

TRADITIONAL AMERICAN BLUES—John Cephas and Phil Wiggins. Prospect Park Picnic House, Prospect Park West at Third St., Brooklyn, at 3. $5.

ANTON DEL FORNO, guitarist. Music by Villa-Lobos, Albeniz, Lerich, Tarrega, Sor, Martini, Lara, Del Forno. Brooklyn Museum, Eastern Pkwy. (718-638-5000), at noon. Free with admission.

ANDREAS BACH, pianist. Works by Bartok, Beethoven, Chopin, Mendelssohn, Schubert. Caramoor Center for Music and the Arts, Katonah, N.Y. (914-232-5035), at 3. $20.

CON BRIO ENSEMBLE—Khachaturian, Bach, Ryden. Great Neck Library, Great Neck, L.I., at 2:30. Free.

PAUL ANKA SHOW—See 10/14. Tonight at 7.

Monday, October 19

MUSICA SACRA CHORUS AND BAROQUE ENSEMBLE, Richard Westenburg conductor; sopranos Beverly Myers and Andrea Matthews; tenors Mark Bleeke and Fredeick Urrey; baritone Nathaniel Watson, bass Bruce Kramer. Monteverdi's *Vespers* of 1610. Alice Tully Hall at 7:30. $15.

SALUTE THE DUKE—Soprano Jessye Norman, pianist-singer Bobby Short, Amherst Saxophone Quartet. Benefit for the Duke Ellington Memorial Fund. Avery Fisher Hall at 8. $15–$500 (874-4098).

SPECULUM MUSICAE, with tenor Jon Garrison. Works by Blaustein, Silver (world premiere), Birtwistle (N.Y. premiere), Kurtag, Carter. Merkin Concert Hall at 8. $9.

ELIDA GENCARELLI, pianist (N.Y. debut). Music of Scarlatti, Albeniz, Soler, Ginastera, Chopin, Beethoven. Weill Recital Hall at Carnegie Hall at 8. $10.

FINKEL-GELFAN-RUTKOWSKI TRIO—Works for piano, viola, and clarinet, by Mozart, Bruch, and, in world premieres, works by trio members Finkel and Gelfan. St. Michael's Church, 225 W. 99th St. (222-2700), at 8. $10.

KENRICK S. MERVINE, organist. Works by Dumage, Vierne, Bach, Nibelle, Horvit. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

SUZANNE VEGA, singer-songwriter. Tilles Center, C.W. Post campus, L.I.U., Brookville, L.I. (516-626-3100), at 8. $10–$20.

Tuesday, October 20

CHAMBER MUSIC AT THE Y—Clarinetist Stanley Drucker, guitarist Edward Flower, violinist Jaime Laredo, double-bassist Julius Levine, violinist Daniel Phillips, cellist Sharon Robinson, composer-guitarist Stanley Silverman, violist Michael Tree, cellist Peter Wiley. Mozart's Clarinet Quintet, in B-flat (fragment); Arriaga's String Quartet in d; Silverman's *Crepuscle;* Tchaikovsky's *Souvenir de Florence.* 92nd Street Y at 8. $13–$17.50. Also Wed., 10/21.

DETROIT SYMPHONY—Carnegie Hall concert canceled.

NEW YORK PHILHARMONIC—See 10/14. Tonight 7:30.

AMERICAN COMPOSERS ORCHESTRA, Paul Dunkel conductor; percussionist Mark Schubert. Works by Goeb (world premiere), Dembski, Nielson (N.Y. premiere), Zahler, Schubel (N.Y. premiere), Copland. Merkin Concert Hall at 8. $10.

NEW YORK CHAMBER PLAYERS, Dorrit Matson conductor. Crete's *Journey of Players* (premiere); Grieg's *Holberg Suite;* Stravinsky's *Pulcinella.* Symphony Space at 8. $5.

OSLO TRIO (N. Y. debut). Works by Shostakovich, Grieg, Mendelssohn. Weill Recital Hall at Carnegie Hall at 8. $8.

POWELL QUARTET—Music for four flutes by Porter, Walckiers, Dornel, Casterede, Mendelssohn-Magg. Christ and St. Stephen's Church, 120 W. 69th St. (718-783-4235), at 8. $7.

FRANCISCO CHAHIN-CASANOVA, tenor/**GREGORY BUCHALTER,** pianist. Songs by Diaz, Hernandez, Arrieta, Lecuona, Tosti, Gomes, Williams. Trinity Church, Broadway at Wall St., at 12:45. Free.

JUILLIARD CONCERTS—At 6: "Liederabend," with members of Juilliard's American Opera Center; Paul Hall, 144 W. 66th St.; free. At 8: Chamber music; Alice Tully Hall; free tickets required (874-7515).

KNITTING FACTORY—Work Dogs/another group. 47 E. Houston St. (219-3055), at 9. $5.

ANDY LASTER QUARTET—Kraine Club Gallery, 85 E. 4th St. (982-7118), at 9. $5.

JULIUS GROSSMAN ORCHESTRA—See 10/14. Today, Breezy Point Co-op, 203-30 Rockaway Point Blvd., Queens, at 1. Free.

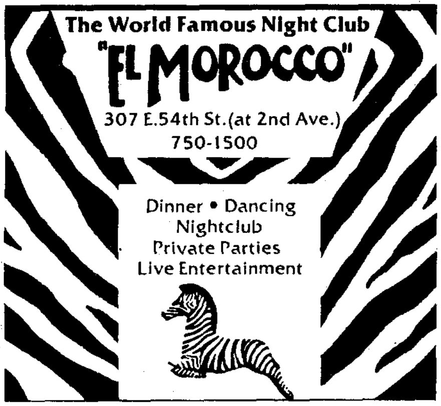
ROY ORBISON/CARL PERKINS—Rock-'n'- roll classics. Westbury Music Fair, Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8. $16.

NEW YORK JAZZ QUARTET—Composer-pianist Tony Monte, bassist Steve Roane, drummer Alex Hunter, tenor saxophonist Nicholas "The Cat" Catalano, in a jam session, with audience joining in. Pace U., Pleasantville, N.Y. (914-741-3648), at noon. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—September 21–April 16, 1988. Tickets, $16–$95. 10/12 at 8: Wagner's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MUSIC & DANCE

Das Rheingold, Levine conducting; Haeggander, W. Meier, Gjevang, Jerusalem, Morris, Jenkins, Hiestermann, Mazura, Joll, Macurdy, Haugland, Park, Kesling, Parsons. 10/13 at 8: Donizetti's *L'Elisir d'Amore*, Weikert conducting; Ghazarian, Upshaw, Raffanti, Schexnayder, Malas. 10/14 at 8: Strauss's *Ariadne auf Naxos,* Levine conducting; Norman, Battle, Troyanos, King, Robinson, Creech, Glassman, Prey. 10/15 at 8: *Das Rheingold;* same as 10/12, except Gilmore for Meier. 10/16 at 8: Puccini's *Tosca,* Christian Badea conducting; Marton, Giacomini, Milnes, Tajo. 10/17 at 2: *L'Elisir d'Amore;* same as 10/13. 10/17 at 8: *Ariadne auf Naxos;* same as 10/14. 10/19 at 8: Massenet's *Manon*, Rosenthal conducting; Vaness, Kraus, Laciura, G. Quilico, Courtney, Van Allen. 10/20 at 8: *L'Elisir d'Amore.*

New York City Opera

NEW YORK STATE THEATER—Through 11/15. Tickets, $5–$42. **Note:** All foreign-language operas are performed with supertitles. 10/13 at 8: *Faust*, Comissiona conducting; Knighton, Marsee, Leech, Cheek, Holt. 10/14 at 8: Mozart's *Die Zauberflote,* Comissiona conducting; Esham, Rosales, Garrison, Dickson, Stapp, Lankston. 10/15 at 8: Strauss's *Die Fledermaus* (in English), Pallo conducting; Munro, Peterson, Cousins, Baerg, Parcher, McKee, Billings, Harrold. 10/16 at 8: Puccini's *Madama Butterfly,* Pallo conducting; Lamy, Marsee, Absalom, Wangerin, Billings. 10/17 at 2: Puccini's *Turandot;* Boncompagni conducting; Tremitiere, Davis, Polozov, Perry. 10/17 at 8: Mascagni's *Cavalleria Rusticana,* Comissiona conducting; Bouleyn, Eckhart, Russell, Algieri, Wexler; with Leoncavallo's *Pagliacci;* Cusack, West, Elvira, Parcher. 10/18 at 1: Stravinsky's *The Rake's Progress* (in English), Mester conducting; Hynes, Castle, Eckhart, Garrison, Wexler, Ferrier. 10/18 at 7: Puccini's *La Boheme,* Bergeson conducting; Golden, Cusack, Leech, Burchinal, Link, Opalach. 10/20 at 8: *Die Fledermaus.*

Other

IL VIAGGIO A REIMS, by Rossini. Concert Opera of Manhattan, with orchestra, soloists, and chorus. Town Hall, 10/16 at 8. $10–$30; $150 includes a gala (724-4647).

AMATO OPERA—Verdi's *La Traviata.* 319 Bowery (228-8200). 10/17, 23, 24, 30, 31, 11/7 at 7:30; 10/18, 11/1, 8 at 2:30. $12.

LA BUONA FIGLIUOLA, or *The Accomplish'd Maid,* by Piccinni. The Vineyard Opera in an English version of the opera, whose libretto, by Goldoni, was based on Richardson's novel *Pamela*. Stephen F. Vasta, musical director. 309 E. 26th St. (683-0696). 10/15, 16, 17, 22, 23, 24 at 7:30; 10/18, 25 at 3. $15.

LA ZARZUELA—Songs from Spanish zarzuelas. Repertorio Espanol at Equitable Tower auditorium, Seventh Ave., 51st–52nd Sts. (889-2850). 10/17 at 8. $18.

OPERATIC CONCERT—Selections from works by Verdi, Handel, Wagner, Mozart, Thomas, Gounod, Massenet, Leoncavallo, others, sung by Voices, a group that includes sopranos Joanna Lange, Greta Damrau; mezzo-soprano Nicola James; tenors Richard Kugler, Stan Bishop; bass-baritone Daniel Rous, pianist Thomas Grubb. St. Peter's Church, Lexington Ave. and 54th St. 10/20 at 8. $8.

DANCE

Martha Graham Dance Company

CITY CENTER THEATER—Through 10/25. Tickets, $15–$35. 10/13 at 8: *Canticle for Innocent Comedians;* new work, Graham's 177th, set to Stravinsky's Symphony in C (world premiere); *Acts of Light.* 10/14 at 8: *Clytemnestra.* 10/15 at 8: *Circe, Denishawn/Graham Solos, Primitive Mysteries, Judith.* 10/16 at 8: *Embattled Garden, Celebration,* new work, *Night Journey.* 10/17 at 2: *Circe, Denishawn/Graham Solos, Primitive Mysteries, Tangled Night.* 10/17 at 8: *Canticle for Innocent Comedians,* new work, *Celebration, Temptations of the Moon.* 10/18 at 2: *Clytemnestra.* 10/18 at 8: *Embattled Garden, Celebration, Errand Into the Maze,* new work.

Feld Ballet

JOYCE THEATER—Through 10/31. Tickets, $25. 10/13 at 8: *Harbinger, Medium: Rare, Theatre, Intermezzo II.* 10/14 at 8: *Straw Hearts, Return to Maria La Baja, Embraced Waltzes.* 10/15 at 8: *Aurora II, Adieu, A Dance for Two, The Consort.* 10/16 at 8: *Straw Hearts, Return to Maria La Baja, Embraced Waltzes.* No performance matinee 10/17. 10/17 at 8: *Meadowlark, Over the Pavement, Skara Brae.* 10/18 at 2: *Harbinger, Medium: Rare, Intermezzo II, The Jig Is Up.* 10/18 at 7:30: *Aurora II, Adieu, A Dance for Two, The Consort.*

Compagnie Maguy Marin

BROOKLYN ACADEMY OF MUSIC NEXT WAVE FESTIVAL—New York premieres of two works, "visions of Club Med and King Kong": *Babel Babel*—10/19 at 7, $12–$25; 10/23, 24 at 8, 10/25 at 2; $15–$30. *Eden*—10/20, 21, 22 at 8; $12–$25. Opera House, 30 Lafayette Ave. (718-636-4100).

Other

BALLET DU NORD (U.S. debut)—The company from Roubaix, France, in Bonnefous's *Concerto* (U.S. premiere), Comelin's *Les Nuits d'Ete* (N.Y. premiere), "Rubies" from Balanchine's *Jewels,* Cata's *La Mer* (N.Y. premiere). Brooklyn College Center, Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 10/17 at 8; 10/18 at 2, $8–$16.

ARNETTE DE MILLE—Her new, full-length work, *Reptilian Reminiscences,* which uses the structure of Chinese opera. P.S. 122, 150 First Ave. at 9th St. (477-5288). 10/16, 17, 18 at 9. $8.

DIVE IN—Opening programs of the Danspace Project. 10/15, 16 at 8:30: Linda Austin, Jackie Shue, David Zambrano, Lisa Nelson, with musicians. 10/17, 18 at 8:30: Maria Cutrona, John Jasperse, Viveca Vazquez, Brian Moran, Yvonne Meier, with musicians. St. Mark's Church, Second Ave. and 10th St. (674-8112). $6.

FLEUR HUJER DANCE COMPANY—Lincoln Center Library. 10/13, 14 at 4. Free.

FUTURE MOVES (formerly Euroballet Theatre)—Premiere of Michael Kessler's *Lost Luggage,* nine dance/theater scenes. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 10/17, 18 at 8. $10.

KEI TAKEI'S MOVING EARTH—N.Y. premiere of *Light Part 23 (Pilgrimage).* Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133). 10/14, 15, 16, 17 at 7:30; 10/18 at 2:30, 7:30. Wed. Thurs., $10; Fri., Sat., Sun., $12.

LORETTA THOMAS DANCE THEATRE—Premiere of Thomas's *Concrete Steps.* Nikolais/Louis Choreospace, 33 E. 18th St. (924-0077). 10/16, 17 at 8; 10/18 at 5. $8.

MANHATTAN TAP, with Charles "Cookie" Cook. Continental Insurance Atrium, 180 Maiden Lane at Front St. 10/14 at 12:15. Free.

NORTH CAROLINA DANCE THEATER—Valse Fantasie, Caught, Echoes of Presence/Les Sylphides, Fiesta. Hofstra U. Adams Playhouse, Hempstead, L.I. (516-922-0061). 10/18 at 7:30. $15.

REBECCA KELLY DANCE COMPANY—Premiere of *Window,* music by Richard Einhorn, design by Tom Kamm. Also *Dream Driven* and *Waiting for Mr. Wonderful.* 92nd Street Y, 10/17 at 8; 10/18 at 3. $12

RITHA DEVI—"Rasa-Gatha" ("Of Love and Other Things"), solo dance-dramas of India, from two traditions. Lillie Blake School Auditorium, P.S. 6, 45 E. 81st St. (988-7697). 10/17 at 7:30. $6.

ROD RODGERS DANCE COMPANY—20th-anniversary season opening. 10/14: gala benefit (674-9066). Program A—*Langston Lives, Victims, Tangents, Box 71, Freedom, Freedom:* 10/15 at 8; 10/17 at 7:30; 10/18 at 3. Program B—*The Legacy, Victims, Rhythm Rituals, Box 71, Freedom, Freedom:* 10/16 at 8:30; 10/17 at 2:30. Theater Four, 424 W. 55th St. (246-8545). $9.50–$12.50.

SPANISH DANCE ARTS COMPANY—Flamenco and classical dance; with guitarists and the Alborada Latina Chamber Ensemble, and guest artists Manolo Rivera and Pablo Rodarte, guest choreographer Luis Montero. Symphony Space. 10/15, 16, 17 at 8. $12.50, $15.

SPLIT STREAM—Kate Foley, in "Why I Tried to Use TDF Vouchers for a Mets Game," new and recent works. Bill Young, in *Interleaving.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 10/15, 16, 17 at 8; 10/18 at 3. $8.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GRAND ON READE—107 Reade St., bet. W. Broadway and Church St. (513-0610). Dress opt. American/continental. Spcls: escalope of salmon wrapped with garden vegetables, calf's liver sauteed with wine served in puff pastry. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 6–11. Private parties for 150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. *Spcls: scallop ravioli with leek and fennel in tomato* butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to midnight. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: *L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10.* Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11, Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.** (787-1110). **(I)** **AE.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. *American/international. Membership club at L (nonmember surcharge).* D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

COVENT GARDEN—133 W. 13th St. (675-0020). Casual. Continental. Spcls: crisp duckling with fresh fruit sauce, Norwegian salmon en papillote, sesame chicken with orange ginger sauce. Res. sug. L Tue.–Fri. noon–3. D Sun.–Mon. 5–11, Tue.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. noon–3:30. Parties for 10–150. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini or gnocchi ragout, al pesto, or carbonarra, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. and Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pre-theatre D 5:30–7:30. Harpist nightly. **(M)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, vitello tonnato, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. Sidewalk cafe. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Franco, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HOME ON THE RANGE—135 Third Ave., bet. 14th–15th St. (995-2933). Casual. Texan. Spcls: fajitas, barbecued beef and ribs, smoked meats. Open Mon.–Tue. 11:30 a.m.–1 a.m., Wed.–Thu. to 2 a.m., Fri. to 4 a.m., Sat. 5–4 a.m., Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong-style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PORTOROZ—340 Lexington Ave., bet. 39th–40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V**

THE PRESIDENT—303 Madison Ave., at 42nd St (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: cappelini with shrimp and crabmeat in lobster sauce, grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. 11:30 a.m.–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Disco Tue.–Sat. **(M)** **AE, MC, V.**

ROMA NOVA—166 E. 33rd St. (683-8027). Dress opt. Northern Italian. Spcls: penne alla vodka, salmone con mustard sauce, swordfish alla aceto. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME AND AGAIN—116 E. 39th St. (686-1600). Casual. American. Spcls: coulibiac of salmon, Maine lobster salad, boneless quail stuffed with duck liver, veal and truffles, seared loin of lamb with morel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri. to 11, Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHEERS—120 W. 41st St. (840-8810). Casual. Italian Kosher. Spcls: fusilli alla puttanesca, scaloppine alla francese, abbacchio al forno. Res. nec. L Sun.–Thu. noon–4. D Sun.–Thu. 4–10, Sat. 7:30–1 a.m. Private parties 20–100. Closed Fri. **(M)** **AE, CB, DC, MC, V.**

CHELSEA PLACE—147 Eighth Ave., bet. 17th–18th Sts. (924-8413). Jacket required. Northern Italian. Splcs: fettuccine primavera, veal scaloppine francese, pescatora. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11:30. Ent. nightly from 5. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

IRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. Free parking with D 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

INO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

IASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

MANILA—31 W. 21st St. (627-5558). Casual. Philippine. Spcls: lechon, bi bi, kuhol. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 5–11. S Mon.–Sat. 11–2 a.m. Reduced D parking after 6. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. Spcls: lamb curry, malai kabab, tandoori shrimp. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: veal sauté 212, negimayaki, sushi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10:30, Sat.–Sun. 5:30–10. Private parties for 10–45. **(M)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thu. 11:30 a.m.–11, Fri. to midnight, Sat. 5–midnight. Br Sun. 11:30 a.m.–3. **(M)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

EL MOROCCO—307 East 54th St. (750-1500). Formal. Continental. Spcls: salade vigneronee au foie gras tieoe, paillards de saumon au caviar, jumele d'agneau au ragout de morel. Res. sug. D Tue.–Sat. 8–2 a.m. Cocktails from 6. Ent. Private parties. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30 D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

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IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 5:30–11. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sautéed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–10:30 a.m. L daily noon–3. **(E)** **St. Regis Grill:** Casual. D daily 5:30–11:30. Cocktails 4–1 a.m.**(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WYLIE'S RIBS—891 First Ave., at 50th St. (751-0700). Casual. American. Spcls: baby-back ribs, barbecue chicken, beef ribs. L daily 11:30 a.m.–4. D daily 4–1 a.m. Also **59 W. 56th St.** (757-7910). L daily 11:30 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.–Sat. 11:30–3:30. D Mon.–Sat. 3:30–11:30, Sun. 5–11:30. **(I-M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CAFE DE FRANCE—330 W. 46th St. (586-0088). Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St. (869-4200). Casual. American/French. Spcls: Coho salmon, chicken with marsala wine, tournedos of beef with shallot and chive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Pre-theatre D 5–9. After-theatre D 9–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St. (245-8594). Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E)** **AE, MC, V.**

QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

ES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

E VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

AINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Formal. Continental. D daily 6–10. Cocktails from 5. Complete D. Pianist Fri.–Sat. 6–midnight. **(M)** **AE, CB, DC, MC, V.**

ENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

OMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

HE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free-range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 6–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight. **(M)** **AE, DC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: patrani nachi, achar ghost, Madhur Jaffrey's baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—*1000 Third Ave., at 59th St., in* Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun. **(M)** **AE, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux legumes fondants, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30–3:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

ZONA ROSA—211 E. 59th St. (759-4444). Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S RIB—1338 First Ave., at 72nd St. (535-2112). Dress opt. American. Spcls: prime rib, veal chop, lobster tail. Res. sug. L daily noon–3:30. D Mon.–Sat. 4–midnight, Sun. to 11. Private parties for 75. **(M)** **AE, CB, DC, MC, V.**

ADRIANO—1438 Third Ave., bet. 81st.–82nd Sts. (861-7799). Casual. Northern Italian. Spcls: pasta Adriano, pollo Riviera, costoletta alla Piemontese. Res. sug. D daily 5:30–11:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., *in the* Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30

a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. Outdoor cafe.**(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GARY'S—334 E. 73rd St. (517-8800). Casual. N.Y. regional. Spcls: grilled Montauk yellow-fin tuna, mixed Manhattan grill, grilled N.Y. shell steak. Res. sug. Br Sat. noon–5, Sun. noon–1 a.m. D daily 5–1 a.m. Midnight Br Mon.–Sat. 10:30–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, veal chop with fresh herbs, sea scollops and sea urchin with tomato fumeé, crispy duck with fresh berries. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LES PLEIADES—20 E. 76th St. (535-7230). Formal. French. Spcl: rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Spcl. early D 5:30–6:30. Closed Sun. **(M)** **AE, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

THE LOWELL—28 E. 63rd St. (838-1400). **Pembroke Room:** Casual. Continental. Spcls: warm chicken salad, linguini with shrimps and vegetables, medaillons of veal with morels. Res. sug. B daily 7–11. L Mon.––Fri. noon–2:30. Br Sat.–Sun. noon–2:30. Tea daily 4–7. Private parties for 50. **(M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Mon.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.–Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. –Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidoro. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

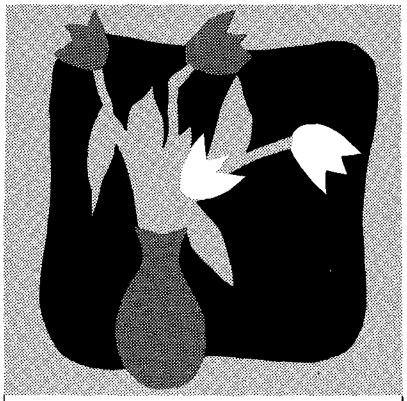
THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravi-



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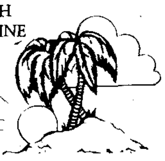

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oli, *summer shellfish and vegetable stew*, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

ZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

UBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

KAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

LLORA—320 Amsterdam Ave., at 75th St., (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CHARMANT—625 Columbus Ave., bet. 90th–91st Sts. (724-9144). Casual. Continental. Spcls: bouillabaisse, chicken breast stuffed with crabmeat, rack of baby lamb. Res. sug. L Mon.–Fri. noon–4. Br Sat–Sun. 11–4. D daily 5–midnight. Pianist Tue.–Sat. **(M)** **AE, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd–73rd Sts. (873-9400). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 10:30 a.m.–4. Enc. sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-1330). Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** **AE, CB, DC, MC, V.**

VILLA BIANCA—167-17 Northern Blvd., Flushing (718-353-7065). Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L and D. Parking. Also **Villa Bianca East Little Neck, 251-17 Northern Blvd.** (718-631-5666). L Wed.–Fri. noon–3. D Mon.–Fri. 5–10, Sat. to midnight, Sun. noon–10. Buffet D. **(I-M)** **AE, CB, DC, MC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC, MC, V.**

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OTHER EVENTS

FESTIVALS AND FAIRS—Don't bet on it, but we're told that **Second Avenue's Autumn Jubilee,** 10/18, will be the final fall street fair/festival of the season. Twenty blocks, 14th to 34th Sts., will be aflow with antiques, collectibles—with a big emphasis on jewelry this outing—entertainment, food vendors, crafts, whatever one has a craving for. There'll also be a demonstration of roller hockey, the Freedom Bus with its itinerant display on the Constitution, appearances by the funny folk of the First New York Festival of Comedy—all sponsored by the Bellevue South Community Association and hosted by the street's merchants. 11-a.m.-6, with 10/25 the rain date . . . Vying for the "season's last" title, **Broadway/Hell's Kitchen—Ocoberfest** is also a first—the inaugural festival of the West 45th Street Block Association, 10/18, noon–5, on the block between Eighth and Ninth Aves. The "Broadway" of the title takes its cue from the area site in the theater district, and opening ceremonies at noon will bring in a few matinee-bound actors as well as Mayor Koch. Plants and fruits, vegetables and and flowers, the neighbors' homemade foods, antiques, "old stuff," an old-fashioned beer garden and cabaret, with homegrown entertainers. From 5 on, Broadway players will take to the stage . . . The **Harlem Festival** of "I Love New York" continues this weekend with an **arts, crafts, and antiques show,** 10/18, 1–7, on the CCNY campus, Convent Ave. and 138th–140th Sts. . . . A family **Farm Festival,** 10/17, 11 a.m.–4 at Manhattan Country School will spotlight a hay jump, a moon walk, and games for youngsters; also lots of browsable buys, old and new; international food, farm-grown produce, a silent auction and raffle. It's on 96th St., between Madison and Fifth Aves., and rain date is 10/18 . . . **Country 97-FM, WYNY,** will be host of a **country-music-and-dance party** 10/18 in the South Street Seaport neighborhood. The Front Street Restaurant, at No. 228, is the place, 1–9 indoors and out, and among the performers on tap are Mindy & the Cyclone Rangers, the Tom Russell Band, Peach Fish Pie, Skeeter Starke, and the Nancy Liker Band. Everyone's invited to swing and sway with the sounds, or just listen and enjoy, and some of the station personalities will turn up . . . The **Seaport's Seafood Festival** (see last week's issue) continues through the 18th, with entertainment and food all geared toward seafaring tastes—note the American Museum of Natural History's exhibit of fish skeletons and the New York Aquarium "touch tank" . . . A **traditional Folk Music Festival With Dance,** 10/17, 1–5, will be the big event at Sunnyside Gardens Park, 48-21 39th Ave., Sunnyside, in Queens. Bluegrass, Irish, and "old-timey" sounds are the order of the day, with square dancing for everybody at 4. $2, seniors $1 . . . **Old Home Day at Richmondtown Restoration** is set for 10/18, 10–5, on the grounds and in the buildings at 441 Clarke Ave., Staten Island (718-351-1617). There'll be blacksmiths, chair-caners, and other skilled craftsmen on hand to talk about these old-fashioned arts and also demonstrate them; food and music, cider and participation activities for the family. Families, $7; adults $3.50, children and seniors $2.

HAYDEN PLANETARIUM—American Museum of Natural History, CPW at 81st St. (769-5920). Double-feature Sky Show: "The Space Telescope: New Eyes on the Universe," narrated by Kirk Douglas; "Cosmic Illusions," narrated by Harry Blackstone Jr. Mon.–Fri. 1:30, 3:30; Sat. 11 a.m., 1, 2, 3, 4, 5; Sun. 1, 2, 3, 4, 5. $3.75; children 2–12, $2.

ON STAGE—Pirandello's *Il berretto a sonagli* (*The Fool's Cap*) is next up for **Italy On Stage,** the ongoing arts festival about town. Pirandello specialist Turi Ferro stars in the Teatro Stabile di Catania production, which is at the Mark Hellinger Theater, 237 W. 51st St. (757-7050), 10/14, 15, 16 at 8. Tickets are $12 and $15 . . . **Africa Month Celebration** continues at the American Museum of Natural History, with weekend performances and demonstrations. 10/17, 18, 1–4:30 in the People Center: David Pleasant's Multi-Ethnic African Music Ensemble, Sonia Kelly exploring the role of women in African society, both today and historically, and Rob Jones with an update on apartheid and its effects on South Africa's neighbors. 10/24, 25: Kimati Dinizulu and Company with Ghanian Highlife music, West African sign painting with Christine Kristen, and the African marketplace examined by Selina Akua Ahoklui. Free with Museum donation (769-5800) . . . Back in the Italian mood: **I Guillari di Piazza** will perform the Sicilian folk opera *La Lupa,* by Verga, from the 15th century, 10/17 at 8; $11, at Snug Harbor Cultural Center, 1000 Richmond Terrace, S.I. (718-448-2500). I Guillari di Piazza is an American troupe that specializes in early Italian music and dance and performs with costumes, masks, and oversize puppets . . . Audelco's annual **Black Theatre Festival** performances for the final two weeks: Walter Cotton Briggs's *Melting,* a contemporary drama; 10/15–17 at 7:30 and 10/18 at 3. *Easy,* performed by its writers, a play about women and their lives; 10/22–24 at 7:30 and 10/25 at at 3. Both at the Aronow Theater, CCNY, 136th St. and Convent Ave. (869-3981).

MID-OCTOBER CALENDAR NOTES—The **Brownstoners of Bedford-Stuyvesant House Tour** is 10/17 this year, a 10th-anniversary event, noon–5. "A Neighborhood of Families" is the theme, and you'll be able to visit a group of residences and places of interest that typify the restored enclave in Brooklyn. Pick up tickets, $7, at Our Lady of Victory Church, 583 Throop Ave. at Macon St., on the day of the tour, and you'll get information on where to go and what to look for (718-574-3490) . . . A **Riverside Park "work event"** is open to anybody who'd like to help the people at the Riverside Park Fund maintain the greenspace for the neighborhood and its friends. Take a lunch and gloves, and tools and supervision are provided. Date is 10/17, 9 a.m.–noon, with a Parks Department Clean-Up Day set for 10/24, 10–2. Phone 870-3070 to volunteer, or just drop by on these days . . . The **New York High End Hi-Fi Show,** 10/16–18 at the Omni Park Central Hotel, 56th St. and Seventh Ave., gives consumers a chance to trade sound-and-equipment tips with retailers and manufacturers in the field. Of course the place will be full of new products, some so new they've not yet been released. There'll be demonstrations and live classical and jazz performances, too, and editors of *Stereophile* Magazine to talk with. $15 for all three days and events; Fri. 1–9; Sat. 11–8; Sun. 11–6.

TOURS

GREENWICH VILLAGE—"Scholars and Sybarites," a New-York Walk with the New-York Historical Society (873-3400). 10/18 at 2, rain or shine, visiting NYU, Provincetown Playhouse, St. Luke in the Fields, St. Joseph's, and the Village's oldest house, and ending with a reception. Meet on north side of Washington Square at Fifth Ave., south of 8th St. $10.

LADIES' MILE—A walk with Richard McDermott and Union Square Park's Community Coalition. 10/18 at 1, rain or shine, meet at Grace Church, Broadway and 10th St. $7 donation.

TWO CENTURIES PLUS ON THE LOWER EAST SIDE—A four-hour tour with the Museum of the City of New York (534-1672; ext. 236). 10/18, before 11 a.m., meet at the front door of the Wing Shing Restaurant, Seward Square, E. Broadway and Rutgers St., for a walk that takes in 200 years of the community's history as a center for newly arriving immigrants. $10; lunch stop along the way (you buy your own).

MUNICIPAL ART SOCIETY TOUR—Snug Harbor Cultural Center, S.I. A tour with the restoration's former coordinator, Philip Neuberg, covering 150 years of history and renovation of the landmark. 10/18, 1–4. $12 (935-3960).

SOHO, a center of contemporary-art galleries. A walk with Adventure on a Shoestring (265-2663). 10/17 at 2, meet at Broadway and Prince St., N.W. corner. $5.

NEW YORK WALK-ABOUT—10/18 at 11 a.m. or 2 p.m.: **Millionaires' Row, Part I:** "New York's Gold Coast"—meet on N.E. corner of Fifth Ave. and E. 58th St. 10/18 at 11 a.m. or 2 p.m.: **Fulton to South Street Seaport:** "The Past Preserved"—meet on Broadwy and Fulton St., in front of St. Paul's Chapel. (582-2015 weekdays 9–5; 914-834-5388 evenings, weekends.) $6.

GRAND TOUR OF PROSPECT PARK—Walk with Bill Novak and the Friends of the Parks (473-6283). 10/18 at 1:45, meet at Bartel-Pritchard Circle, Prospect Park Station of the IND F train. $1.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 10/18, 11 a.m.–1, the Javits Center, an "urban dream"; $10. 10/18 at 11 a.m., SoHo, "From Rags to Riches"; $10. 10/18, 1–4, the literary Upper West Side, home to many writers; $10.

WEST OF SOHO—Federal-style townhouses, 1820–1840 on Aaron Burr's estate, on a walk with with Michael Levin. 10/18, 1:30–3 p.m.; $7. Phone for meeting place: 924-7187.

CANOEING IN JAMAICA BAY—A picnic outing with the Prospect Park Environmental Center (718-788-8500), 10/18, 10 a.m.–3 p.m. Destination is an island filled with wildlife, and you'll travel in the Sebago Canoe Club's war canoes. Beginners are welcome; take a picnic along. Reserve in advance; $8, children $2, 6–12, with adult.

FLATBUSH—A two-hour walk with the Brooklyn Historical Society (718-624-0890), in the area that evolved from one of the borough's first Dutch settlements. 10/18 at 1, meet outside the D-line's Church Ave. station. $5; reservations suggested.

HARLEM FESTIVAL AND SUNDAY GOSPEL TOUR—A five-hour visit, with Holidays in New York (765-2515), 10/18 and 25, starting at 10 a.m. with a church service, then brunch at Sylvia's and a stop at the Studio Museum of Harlem to see the current show of black art. Learn about the architecture, changes, and history in the area. Meet at 10 Columbus Circle, N.W. corner of Eighth Ave. and W. 58th St. $25 includes admission, brunch, and a drink. Reserve.

LADY LIBERTY'S MELTING POT TOUR, via bus, with Guide Service of New York (408-3332), 9 a.m.–5:30, Sat. through Oct. Begins with a Staten Island Ferry Ride, and includes Chinatown, Little Italy, Little Ukraine, the Polish East Village, Brooklyn's Hassidic community, Harlem, Yorkville, El Barrio, Little India and Greece in Queens, and more. Pre-register: $43 includes lunch in the East Village.

FULTON FISH MARKET—Early-morning tour lets you watch the fishmongers in action; winds up with a chowder breakfast. 10/15 at 6 a.m., meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). $15.

CENTRAL PARK—10/18 at at 2, meet the Rangers at Fifth Ave. and 72nd St. for a visit to the Lake area and to learn about autumn colors. Free.

SHOREWALKERS OF NEW YORK—10/18, meet at 11 a.m., foot of the escalators at South Ferry, for a walk along Staten Island's east shore, from the Ferry past the Alice Austen House and the proposed navy home port. Information on schedules: Shorewalkers, 241

W. 97th St., N.Y. 10025.

UNGRY PEDALERS—Gourmet Bicycle Tour, 10/17 at 8:45 a.m.: "Tour de Bronx," a brand-new addition to the group's roster (rain date 10/24). Beach-front communities in Throgs Neck, and a picnic with Italian food bought along the way; wind up with a toast in an Irish pub near Van Cortlandt Park. Fee: $12, or $20 for two (you buy your own food). Meet at the Maine Monument, N.E. corner of Columbus Circle, 59th St. and C.P.W. (595-5542 or 222-2243).

OOK FOR WILD FOODS—Walks with "Wildman" Steve Brill, in the city's parks. He'll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 10/17, Muttontown Preserve, L.I. 10/18, Pelham Bay Park, Bronx.

UTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. City walks: 10/17 at 10 a.m., meet on S.W. corner of Fifth Ave. and 14th St. for a 4-mile walk that meanders downtown to the Battery, using the 1923 edition of *New York Walk Book* and focusing on both changes and similarities; $1 (718-692-2854).

SPORTS

FOOTBALL—Jets: 10/18 at 1: vs. Miami. Giants Stadium, East Rutherford, N.J. (421-6600). Schedule is tentative pending the outcome of the strike.

KARATE—15th Annual United States Open—Manhattan Center, 311 W. 34th St. between Eighth and Ninth Aves. (245-8055). 10/18 at noon (eliminations) and 3 (finals): Championship karate, rated A-1, plus demonstrations. $12.

BASKETBALL—New Jersey Nets: 10/15 at 7:30: vs. New York Knicks in a preseason game. Meadowlands Arena, East Rutherford, N.J. (201-935-8888). $6–$18.

WRESTLING—Madison Square Garden Felt Forum (563-8300). World Wrestling Federation professional matches. 10/16 at 7:30. $8–$14.

HOCKEY—Rangers, Madison Square Garden Arena (563-8300). 10/19 at 7:30: vs. Washington; 10/21 at 7:30: vs. Calgary. $10–$25 . . . **Islanders,** Nassau Coliseum, Uniondale, L.I. (516-794-4100). 10/17 at 7:05: vs. Philadelphia; 10/20 at 8:05: vs. Calgary. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 10/14 at 7:45: vs. Hartford; 10/16 at 7:45: vs. Montreal. $10–$19.

STEPS—Fifty-Mile Run—10/17 at 9 a.m.: Over 100 runners of all ages and paces are expected to compete in a 50-mile run sponsored by the New York Road Runners Club (860-4455). Begins and ends at 90th St. and Fifth Ave. and has an 8½-hour time limit. $6 (NYRRC members); $10 (nonmembers).

HORSE RACING—Belmont, for the fall meeting, through 10/19 (718-641-4700). Daily, except Tue.; post time, 1. $3, $5. Featured: 10/16, Temple Gwathmey Chase; 10/17, Champagne; Frizette; 10/18, Beldame (WFA); 10/19, N.Y. Stallion Series.

CHILDREN

CELEBRATION OF SIMCHAS TORAH—A special program for children that includes holiday festivities, sandwiches and refreshments, a clown, traditional Simchas Torah flags, and jelly apples. 10/15 at 6. Sutton Place Synagogue, 225 E. 51st St. (595-3300). Free.

STORY HOUR—A selection of books will be read in French for children ages 3–6. 10/16 at 4. French Institute/Alliance Française, 22 E. 60th St. (355-6100, ext. 215). $1 (pre-register).

CIRCUITRY CIRCUS—See Michele Valeri blend the joy of the circus with the world of computers. 10/17 at 1 and 3. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $5.

A DINOSAUR'S STORY—Hear Hudson Talbott read selections from a book about a dinosaur and then enjoy cookies and milk. 10/17 at 11 a.m. Hudson Street Papers, 234 Third Ave., between 19th and 20th Sts. (529-9748). Free.

YOU + ME = WE—A collage of stories, songs, and poems about childhood. Every Sat., 10/17–11/21 at 1 and 3:30 and Sun., 11/15, 22 at 3:30. Hartley House Theatre, 413 W. 46th St. off Ninth Ave. (666-1716). $5.

THE CAT IN THE CASTLE!—A musical for children written and directed by Bill Solly. Every Sat. and Sun., 10/17–11/14 at 3. Wings Theatre Company, 112 Charlton St. (645-9630). $10.

ALICE IN AMERICA—A musical based on the classic *Alice in Wonderland,* presented by the Cafe Players. 10/16, 18 at 3:30, 10/17 at noon, and 10/24 at 5:30. The Greek Orthodox Church of the Annunciation, West End Ave. at 91st St. (662-0585). $5.

PUPPET SHOWS—*Around the World in 80 Days.* The Jules Verne story told by puppets of all kinds. 10/12, 18 and 11/1, 15, and 29 at 1 and 3 . . . *Jack and the Beanstalk.* The traditional English version of the story told by puppets and a "live" giant. 10/25, 11/8 and 11/22 at 1 and 3. The Puppetworks, Inc., 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

CINDERELLA GOES DISCO!—See an updated version of this story, which includes audience participation. Every Sat. and Sun., at 1, 3, and 4 through October. South Street Seaport, American Nook and Cranny Theatre, 12 Fulton St. (797-9022). $3; adults, $5.

LONG RUNNERS—For details on continuing shows, refer to last week's issue.

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 10/17, 1–2:30: "Once Upon a Time and Other Stories"—Join the Dere Family Players in theatre games; 10/18 at 2 and 3: "Amazin' Marionettes"—Thrill to the dare-devil acts of the Leela Puppet Theatre. Free (reserve). . . 64th St., mid-Park (397-3156). 10/17, 1:30–3: "Bridges and Arches Everywhere"—Explore historical structures and construct your own bridge. **The Dairy.** Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 10/14 at 3:30: "Animal Show," with Theo Brown and his animal friends at **Epiphany** branch, 228 E. 23rd St. (679-2645) . . . 10/13, 20, and 26 at 4: "Book Making Workshop," a writing and drawing program for ages 6–12; 10/15 at 4: "Flutes on Parade," an introduction to the flute with Andrew Bolotowsky; both programs at **George Bruce** branch, 518 W. 125th St. (662-9727) . . . 10/14 at 4 and 10/17 at 2:30: "Children's Film Series," a program which includes several Asian-American films for children at **Chatham Square** branch, 33 E. Broadway (964-6598) . . . 10/14 at 11 a.m.: "We Remember," a dramatic presentation featuring Janet Mitchell at **115th Street** branch, 203 W. 115th St. (666-9393) . . . 10/16 at 4: "Puppet Fun Shop," a demonstration of puppet styles from around the world at **Aguilar** branch, 174 E. 110th St. (534-2930) . . . 10/16 at 4: "Turbino and His Magic," for children ages 6 and above at the **Inwood** branch, 4790 Broadway (942-2445) . . . 10/16 at 4: "Don Carter's Jazz Trio," a musical performance in celebration of the Harlem Festival, at the **Macomb's Bridge** branch, 2650 Seventh Ave. (281-4900) . . . 10/17 at 10:30 a.m.: "Magic Theatre Musical Revue," for both hearing and nonhearing children at **Lincoln Center** branch, Bruno Walter Auditorium, 111 Amsterdam Ave. (870-1630). Most programs require advanced registration and are subject to change or cancellation.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). 10/17, 10:30 a.m.–noon, or 10/18, 1–3: "Fancy Flyers"—Participants discover the factors necessary for successful flight and then build a variety of arm-powered aircraft. $12, first child and adult and $4 for each additional child (includes materials, take-home items, and admission to the Hall). Hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 10/17–18 at 1 and 3: "Nature's Patterns"—Take a guided tour of the Nature Exhibit and discover the patterns of animals and plants; with rubbing materials, create your own print of an animal or plant. Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3, $2.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. 10/17–18: "Hats and Head Dresses." Weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Auditorium, include *The Hat* and *The Magic Tree*; slide talk and gallery hunt: Sun., 1 and 3, Uris Conference Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3 (Classroom II). Free.

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 10/14: Steven Golub Trio. 10/15: Falkner Evans Trio. 10/16: Patricia Laing Trio. 10/17: Mike Hashim Trio. 10/18: Connie Cobbs Trio. 10/19: John Meyers Trio. 10/20: Gary Vosbein Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 10/18: Sarah Vaughan and Her Trio, Tue.–Sun. 9 and 11:30, with an extra show Fri. and Sat. at 1:30 a.m. 10/19 at 9, 11 and 1 a.m.: Rich Szabo All Star Big Band. 10/20–25: Freddie Hubbard. "After Hours..." the Phillip Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 10/14: Buster Poindexter and his Banshees of Blue. 10/15: The Surreal McCoys, Waxing Poetics and the Souveniers. 10/16,17: The David Torn Quartet featuring Bill Bruford, Mick Karn and Michael White. 10/18: The Nighthawks with special guest Elvin Bishop. 10/19: Alex DeGrassi with Kirt Wortman. 10/20: The Eric Andersen Band. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 10/17: Pianist Kenny Barron with Red Mitchell on bass. 10/18: Red Mitchell Trio. 10/19–24: Pianist Roger Kellaway with Red Mitchell. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 10/18: Hank Jones Quartet, Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 10/19 at 8 and 10: Bucky and John Pizzarelli, Jr. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 10/16: Irish ballad night with Greg Ryan, Jim Hawkins, and Marybeth Lahr. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 10/18: Shirley Horn Trio and Valerie Capers Trio. 10/19: Les Paul Trio. 10/20, 21: Roseanna Vitro. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. **AE, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. Through 10/17: Dennis Moorman. 10/18: Nat Jones. 10/20, 21: Hal Schaefer. **Upstairs:** 10/16 at 8: Merri Sugarman; followed by The High Heeled Women at 10, and Phyllis Mollen at 11:30. 10/17 at 8: Anita Michael, followed by Cabaret with singers and comics at 9:30, 11 and 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). 10/14–17 from 10–3 a.m.: Singer-pianist Marty Phillips with Lonnie Plaxico on bass. Sun. and Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 10/14: Jay Leonhart with Joe Beck. 10/15: John Pizzarelli, Jr. Trio. 10/16: Ken Peplowski Trio. 10/17: Keith Macdonald Trio. 10/19: Andy Tuck. 10/20: Joe Derise Duo. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 10/17: Pianist Vladimir Shafranov with Bob Cranshaw on bass. 10/18, 19: Pianist Harry Connick Jr. 10/20–24: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 10/31: Ex-Supreme Mary Wilson. Two shows nightly at 9 and 11. Closed Sun. **AE, DC, MC, V.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 10/14: Nora York and Combo Cocktail; Bobby Radcliff; Microscopic Septet. 10/15: The Lines; Jam with Nerve Damage. 10/18: Stranjer; The King Bees; Johnny Calvani. 10/19: August; Hard Copy; Y Fly To London. 10/20: The Westies; Tiny Lights; Ipso Facto. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). 10/15: George Worthmore and The Dive-Bombers. 10/16: Eve Moon Band. 10/17: Robert Ross Band. 10/18: Harry Holt Band. 10/19: Red Sedan Band. 10/20: King of the Beat. Shows Mon.–Thu. at 9:30, Fri. and Sat. at 10:30. **AE, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Bob Kindred, Samulano Trio with Corky D. Mon.: Howie Wyeth barrelhouse piano. Tue.: Vince Giordino and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 10/15: Nona Hendryx Living Colour with Vernon Reid. 10/16: Dwight Yoakam. 10/17: Husker Du. 10/18: Royal Court of China; Will The Kill. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 10/14: Greg Stier Straight Up. 10/15: Jimi J and the X-ray. 10/16: King of the Beat. 10/17: BMT's with Tommy Burns. 10/18: Hellhounds. 10/19: Connor and Josh. 10/20: Al Rosa Trio. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 10/18, 20–25: Art Farmer, Benny Golson Jazztet featuring Curtis Fuller. 10/19: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. Through 10/17: Jazz violinist and singer Noel Pointer. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and midnight. 10/20–24: Singer-actress Olivia Ward. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 10/14: The Empire State Soul Club. 10/15: Mad Daddys; Fraidy Cats; Skin Yard. 10/16: The Mind's Eye; King of Kings. 10/17: Buster Poindexter and the Banshees of Blue. 10/18: The Ned Sublette Band; Lisa Lowell. 10/19: Baxters; Lonesome Debonaires. 10/20: Bangaroo; Media Cult; Bill Popp and the Tapes. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 10/17: *After Hours,* Midnight Comedy Show. 10/19: "A Night of Pianos" with Eddie Palmieri and his Orchestra; Charlie Palmieri with Jimmy Sabater and Combo Gigante, and guest soloist Billy Taylor. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 10/18: The Dorothy Donegan Trio. 10/19: Mel Lewis and the Jazz Orchestra. 10/20–25: The Cedar Walton Quintet. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 10/14–18: Warren Chiasson Ensemble. 10/19: Comedy Out of Control with Steve Solis, Jedda Jones and others. 10/21–25: The Mickey Bass Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 10/17: Pianist Junior Mance with Marty Rivera on bass. 10/18: Guitarist Gene Bertoncini with Michael Moore on bass. 10/19–24: Pianist Kenny Barron with Rufus Reid on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 10/14, 15: Lonnie Brooks and Frank Frost, Jack Johnson and Sam Carr. 10/16: The Stompers plus Wanda and the Way It Is. 10/17: Asleep at the Wheel plus Mindy J. 10/18: Deuce. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. Through 10/18: Comedian Richard Belzer. 10/20–25: Harry Shearer. Shows at 9, plus Fri.–Sat. at 11:30. Every Sat. at 8: The Groundlings Comedy/Improvisation Troupe. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, and Gary Lazer. **AE.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 10/18: Comedians Mike Saccone, Barry Weinbraub, Hal Spear, Danny Curtis, and Mike Eagan. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 10/19–25: Comedians John Joseph, Mike Saccone and others. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 10/14: Magician Imam and comedian Terry Day. 10/15: Magician Torkova and Terry Day. 10/16,17: Comedian/magician George Schindler and juggler William Shaw. 10/20: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 10/18: Brett Butler, Mike Reynolds, Jesse Emmett. Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. 10/20–25: Rich Ceisler, Barry Weinbraub, Jesse Emmett. **AE, MC, V.**

DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 10/17: Mike Cerrati Trio featuring Bob Renino on bass and Vince Nicosia on drums, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8–3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.–Sat. 7:30–midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 10/14, 15: Yellowman. 10/16: Lormil Machado. 10/17: Mikata. 10/20: Yomo Toro. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 10/17 at 9: Anita Ellis. 10/15–17 at 11: Mixed Doubles. 10/20–22 at 9, 10/23, 24 at 9 and 11: Lonette McKee. From 10/21 every Wed.–Sat. at 6:30: Blossom Dearie returns. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy,* featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

DUPLEX—55 Grove St. (255-5438). Cabaret–piano bar. 10/14 at 8: Nancy LaMott; Cooper, Fike & Woods at 10. 10/15 at 8: Linda Strasser; Michael Schaeffer at 10. 10/16 at 8: Julie Kurnitz; Weekend comedy at 10 and midnight. 10/17 at 8: Shelly Burch; Weekend Comedy at 10. 10/18 at 8: Baby Jane Dexter; Ronnie Swain. 10/19 at 8: Celeste; Reno at 10. 10/20 at 8: Betty Rhodes; Rick Crom. **No credit cards.**

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.–Wed. from 7–10: Singer-pianist Larry King. Every Fri. at 9 and 11: Singer-songwriter Nina Murano. **AE, CB, DC, MC, V.**

HAMBURGER HARRY'S—145 W. 45th St. (840-0566). **Skylight Lounge:** *Harry's 45th St. Revue,* an evening of 80's vaudeville, starring Nancy Lombardo, Scott Blakeman, Michael Shaffer, Bad Attitudes, Breslau and Tiedemann, Semarne and Rennie, every Wed.–Sat. at 9 with an extra show Fri.–Sat. at 11. **AE.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 10/14: Florence Levitt with pianist Paul Katz. 10/15: Harvey Granat and Cheryl Granat with pianist David Lahm. 10/16: Beatrice Alexandra with pianist Janet Aycock. 10/17: Judy Kreston with David Lahm. 10/18: Claiborne Cary with pianist Gregory Toroian. 10/19: Barbara Bleier with pianist Russell Daisey. 10/20: Stephen Davis with pianist Buddy Barnes. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite,* musical review featuring Claudine Cassan-Jellison, Shirley Lemmon, Joseph Neal, and Bud Nease, Wed.–Fri. and Mon. at 8, Sat. at 8 and 11, Sun. at 5:30 and 8. *Henry the 8th at the Grand Ole Opry,* a country-western musical revue, every Sun.–Fri. at 10, with an extra show Tue. at 8. **AE, CB, DC, MC, V.**

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 10/16 at 8: Dana Offenbach; Jaffe Cohen at 10:30. 10/17 at 8: Have I Got A Mate For You!; Jeffery Smith at 10:30. 10/18 at 7: Richard Holbrook. 10/19 at 7: Stars of the Future!; Showcase at 9. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 11/7: Montgomery, Plant and Stritch, Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Singer-pianist Bobby Short with Beverly Peer on bass and Robbie Scot on drums every Tue.–Sat. at 10 and midnight.**Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.–Sat. from 9:45–1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 7:30–12:30 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 11/21: Charles St. Paul, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Elyse Moore plays Thu.–Sat. at 6 and 9:30, Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Rich Siegel plays Mon.–Fri. from 6–10. Singer-pianist Larry Applewhite Sun. from 9–1 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Singer-pianist Al Foster plays Mon.–Sat. from 5–9, followed by The Helcio Milito Tamba Trio, Tue.–Sat. 9–1 a.m., through 12/20. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Jerry Kravat Trio Tue.–Sat., 7:30–11:30. Pianist Nancy Winston, Sat.–Sun., 6–10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through October: Pianist Billy Kirsch with Bucky Calabrese on bass play Wed.–Fri. from 7:30–12:30 a.m., Sat. from 9–1:30 a.m. **AE, CB, DC, MC, V.**

U.N. PLAZA—44th St., bet. First and Second Aves. (702-5014). **Ambassador Room:** Singer/pianist Chris Barrett returns with *Sentimental Journey,* two sets nightly every Tue.–Sat. at 9:30 and 11:15. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Roberts plays Tue.–Sat. from 7–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.–Sat. from 7:30. **AE, CB, DC, MC, V.**

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.–Sat. from 5–1 a.m. **AE, CB, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Restaurant–piano bar with pianists Keith Thompson, Paul Sportelli, and Roy Glover alternating nightly from 8. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Every Tue.–Sat. from 8: Singer-pianist Lee Glantz. **AE, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Art Deco lounge featuring singer-pianist Charles de Forest, Tue.–Sat. from 8–1 a.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar–restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.–Fri.: Buck Bucholz. Sun.: George Cotton. **AE, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.–Fri. from 6–11. **AE, CB, DC, MC, V.**

SOLUTIONS TO LAST WEEK'S PUZZLES

I	N	F	E	R	N	O	■	W	A	R	F	A	R	E
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RADIO
HIGHLIGHTS

Wed., Oct. 14

3:00/WNCN—Boccherini: Cto. for Cello in B-Flat; **Gottshalk:** *La Gallina,* Op. 53.

WNYC—Bartok: String Qt. No. 3.

4:00/WQXR-AM/FM—Respighi: *Poema Autunnale* (for Violin and Orch.); **Mozart:** Six German Dances.

5:00/WNCN—Clementi: Sonata for Piano in F, Op. 36, No. 2; **Schumann:** Five Pieces in Folk-Style for Cello and Piano, Op. 102.

6:00/WNCN—Bach: Cto. for Harpsichord No. 5 in f.

8:00/WNCN—"Great Performances." New York City Opera Chorus and Orchestra. Sergiu Comissiona, conductor; soprano Faith Esham, soprano Rachel Rosales, tenor Jon Garrison, baritone Jan Opalach, bass Gregory Stapp. **Mozart:** *Die Zauberflöte.* Simulcast with WNET-TV/Channel 13.

WNYC—"Improvisations." The Gerry Hemingway Ensemble and Leroy Jenkins's Sting!

8:05/WQXR-AM/FM—Haydn: Sym. No. 96 in D, "Miracle"; **Dohnanyi:** *Variations on a Nursery Tune.*

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Oct. 15

3:00/WNCN—Beethoven: Sonata for Piano No. 7 in D, Op. 10, No. 3; **Mozart:** Flute Qt. No. 3 in C.

WNYC—Mahler: Sym. No. 11.

4:00/WQXR-AM/FM—Debussy: *Petite Suite;* **Bach:** Partita No. 1 in B-Flat.

5:00/WNCN—Wassenaer: Cto. Armonico in A; **Schubert:** Impromptu in c, Op. 90, No. 1.

6:00/WNCN—J. C. Bach: Sym. in D, Op. 3, No. 1.

7:00/WQXR-AM/FM—"Concerts Plus." Quartets Galore, New York Marimba Quartet, New York Saxophone Quartet, Barbershop Quartet.

8:00/WNYC—"The Frick Collection Concerts." Jerome Rose, piano. **Beethoven:** Sonata in e-flat, Op. 31, No. 3; **Chopin:** Sonata in b, Op. 58.

8:05/WQXR-AM/FM—Wagner: *Die Meistersinger:* Prelude; **Walton:** *Belshazzar's Feast.*

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Murray Perahia, piano. **Mozart:** Sonata for Piano No. 17 in D; **Berg:** Sonata for Piano, Op. 1; **Beethoven:** Sonata for Piano No. 31 in A-Flat, Op. 110.

Fri., Oct. 16

3:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre;* **Wagner:** *Tristan and Isolde:* Prelude and Liebestod.

WNYC—Music of Gottschalk for Multiple Pianos.

4:00/WQXR-AM/FM—Ravel: *Rapsodie Espagnole;* **Couperin:** Concert Pieces for Cello and Orch.

5:00/WNCN—Schubert: Grande Marche in e-flat, Op. 40, No. 5; **Boccherini:** Qt. in G, Op. 44, No. 4.

6:00/WNCN—Bach: Sonata for Flute and Harpsichord No. 2 in E-Flat.

8:00/WNCN—Bach: Cto. for Harpsichord No. 1 in d; **Haydn:** Sonata for Piano No. 59 in E-Flat.

WNYC—"The Opera Box."

8:05/WQXR-AM/FM—Schumann: Sym. No. 3 in E-Flat, "Rhenish"; **Liszt:** *Prometheus.*

9:00/WNCN—Grieg: Sym. in c; **Liszt:** Hungarian Rhapsody No. 15 in a, "Rakóczy March."

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Gidon Kremer. **Mozart:** Serenade, "Eine Kleine Nachtmusik"; **Schnittke:** Violin Cto. No. 4; **Ravel:** *La Valse; Pavane for a Dead Princess; Bolero.*

Sat., Oct. 17

10:00 a.m./WNCN—Haydn: Sym. No. 95 in c; **Beethoven:** Sonata for Piano No. 14 in c-sharp, Op. 27, No. 2, "Moonlight."

WNYC—Schumann: Symphonic Etudes; **Brahms:** Liebeslieder.

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Claudio Arrau. **Beethoven:** Piano Sonata No. 13

11:00 a.m./WNCN—Bach: Sonata for Cello and Piano No. 2 in D.

WNYC—Tchaikovsky: *Francesca da Rimini;* **Debussy:** String Qt.

11:04 a.m./WQXR-AM/FM—Mendelssohn: *The Fair Melusina:* Ov.; **Bree:** Allegro for 4 String Quartets.

12:00/WNCN—C. Stamitz: Cto. for Viola in D; **Schubert:** Minuets and Ländlers.

WNYC—Prokofiev: Sym. No. 6.

12:05/WQXR-AM/FM—Mozart: Sym. No. 35 in D; **Prokofiev:** Violin Cto. No. 1 in D.

1:00/WNCN—Mozart: Cto. for Piano No. 22 in E-Flat.

2:05/WQXR-AM/FM—"Saturday Afternoon at the Opera." **Rossini:** *The Barber of Seville* (Allen, Baltsa, Araiza, Academy of St. Martin-in-the-Fields/Marriner).

5:00/WNCN—Bach: Orchestral Suite No. 2 in b; **Prokofiev:** Cto. for Piano No. 1 in D-Flat, Op. 10.

5:04/WQXR-AM/FM—"Music Mountain Chamber Music Series." Cantamerica. Folk songs from Chile, Peru, Argentina, Venezuela, featuring classical guitar repertory by composers Jimenez, Yuanqui, Fleury, and Villa-Lobos.

6:00/WNCN—Mendelssohn: Sonata for Violin in F.

7:00/WNCN—Stravinsky: Divertimento; **J.C.F. Bach:** Trio Sonata for Violin, Viola, and Continuo in A.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Yoel Levi, conductor; violinist Viktoria Mullova. **Prokofiev:** *Love for Three Oranges:* March and Scherzo; **Tchaikovsky:** Violin Cto. in D; **Shostakovich:** Sym. No. 10 in e.

9:00/WNCN—"Saturday Night Opera." **Weber:** *Der Freischütz* (Smitková, Goldberg, Adam, Wlaschiha, Dresden State Opera and Orch./Hauschild).

9:30/WKCR—"La Scala Sixty Years Ago." Stefan Zucker, host. **Puccini:** *Tosca* (Scacciati, Granda, Molinari, Baccaloni, Molajoli).

Sun., Oct. 18

10:00 a.m./WNCN—"Classic Guitar." **Rodrigo:** Cto. de Aranjuez; **Giuliani:** Serenade for Flute and Guitar, Op. 127.

WNYC—Selections from Playford's *English Dancing Master.*

11:00 a.m./WNCN—Boieldieu: Cto. for Harp in C.

WNYC—"Piano Playing in the 'Twenties." Music by Bartok, Shostakovich, and others.

12:00/WNCN—Debussy: Préludes, Book 2: Nos. 7–12; **Vivaldi:** Cto. for Bassoon in c.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; clarinetist Larry Combs. **Corigliano:** Cto. for Clarinet; **Berlioz:** *Symphonie Fantastique.*

WNYC—Strauss: Rosenkavalier Waltzes; **Stravinsky:** Violin Cto.

1:04/WQXR-AM/FM—Haydn: Trumpet Cto. in E-Flat; **Vaughan Williams:** Sym. No. 7.

3:00/WNCN—Haydn: Sym. No. 87 in A; **Handel:** Suite for Harpsichord No. 6 in f-sharp.

3:04/WQXR-AM/FM—The New York Philharmonic. James De Priest, conductor; pianist Leon Bates, saxophonist Dexter Gordon. **Gershwin:** *Porgy and Bess:* "Catfish Row" Suite; Piano Cto. in F; **Ellington:** *The River:* Suite; **Baker:** *Ellingstones:* A Fantasy for Saxophone and Orch.

6:00/WNCN—J. C. Bach: Cto. for Harpsichord in f; **Genin:** *Carnaval de Venise,* Op. 14.

7:00/WNCN—Haydn: Qt. in g, Op. 74, No. 3, "Horseman."

8:00/WNCN—Bach: Brandenberg Cto. No. 5 in D; **Weber:** *Oberon:* Ov.

WNYC—"After Eight." Sergio Comissiona of the New York City Opera.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Cilea:** *Adriana Lecouvreur* (Scotto, Domingo, Obratsova, Milnes, Phil. Orch./Levine).

9:00/WNCN—Mendelssohn: Cto. for Violin, Piano, and Strings; **Bach:** *Capriccio on the Death of His Beloved Brother* in B-Flat.

Mon., Oct. 19

3:00/WNCN—Haydn: Qt. in F, Op. 17, No. 2; **Vaughan Williams:** *Lark Ascending.*

WNYC—Copland: *Dance Symphony.*

4:00/WQXR-AM/FM—Grieg: Symphonic Dance No. 4; **Debussy:** *Estampes.*

5:00/WNCN—Chopin: Mazurkas, Op. 7, Nos. 1–5; **L. Mozart:** Sinfonia burlesca in G.

6:00/WNCN—Pergolesi: Cto. for 2 Harpsichords and Strings in C.

8:00/WNYC—The St. Louis Symphony Orchestra. Leonard Slatkin, conductor. **Mozart:** Sym. No. 31; **Barber:** Piano Cto.; **Sibelius:** Sym. No. 5 in E-Flat, Op. 82.

8:05/WQXR-AM/FM—Rossini: *The Barber of Seville:* Ov.; **Bartok:** Violin Cto. No. 2.

9:00/WNCN—Beethoven: Cto. for Piano No. 5 in E-Flat, Op. 73, "Emperor"; **Lalo:** *Le Roi d'Ys:* Ov.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; flutist James Galway. **Mozart:** *The Impresario:* Ov.; **Mercadante:** Flute Cto. in e; **Nielsen:** Flute Cto.

Tue., Oct. 20

3:00/WNCN—Brahms: Piano Works, Op. 118; **Respighi:** *Fountains of Rome.*

WNYC—Jacob: *William Byrd Suite.*

4:00/WQXR-AM/FM—Bach: Six Little Preludes; **Liszt:** Mephisto Waltz.

5:00/WNCN—Suppé: "Poet and Peasant" Ov.; **Arnold:** Qnt. for Brass.

6:00/WNCN—Mussorgsky: Sonata for Piano, Four Hands; **Albinoni:** Cto. for Oboe, Op. 9, No. 2.

8:00/WNCN—"WNCN Live." Eugenia Zukerman, flute, Ruth Waterman, violin, and Wendy Young, harpsichord.

WNYC—Ravel: *Mother Goose Suite.*

8:05/WQXR-AM/FM—Beethoven: *Egmont:* Ov.; **Prokofiev:** "Classical" Sym.

9:00/WNCN—Franck: Sym. in d; **Bach:** *Well-Tempered Clavier,* Book I: Prelude and Fugue.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Gary Bertini, conductor; pianist Russell Sherman. **Debussy:** *Printemps;* **Bartok:** Piano Cto. No. 3; **Schubert:** Sym. No. 9 in C.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, October 14–16 and 19–20

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S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of the new fall season, schedules are subject to many last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Message From Garcia*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
H Fri.: *The Muppet Musicians*
M Thu.: *Original Max Headroom Show*
Tue.: **Movie:** *It's Only Money*
S Tue.: *Henry Winkler Meets William Shakespeare*

6:15 a.m.
M Mon.: **Movie:** *All the Way Home*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Scooby Doo*
13 *3-2-1 Contact*
H Thu.: *Can a Guy Say No?*
Mon.: *Survival Series*
M Wed.: **Movie:** *The Man Who Saw Tomorrow*
Thu.: **Movie:** *Interrupted Melody*
Fri.: **Movie:** *Friendships, Secrets, and Lies*
S Wed.: **Movie:** *The Cosmic Eye*
Fri.: *The Bridge of Adam Rush*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Defenders of the Earth*
7 *Good Morning America*
9 *Dinosaucers*
11 *Spiral Zone*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Get Along Gang*
Fri., Tue.: *Seabert*
S Tue.: **Movie:** *A Special Kind of Love*

7:30 a.m.
2 *Morning Program*
5 *He-Man*
9 *Jetsons*
11 *Transformers*
21 *Mister Rogers*
H *Fraggle Rock*
M Tue.: **Movie:** *A Fine Mess*
S Thu.: *Shelley Duvall's Tall Tales & Legends:* "Sleepy Hollow"
Fri.: *Santiago's Ark*
Mon.: *How the Rhinoceros Got Its Skin*

8:00 a.m.
5 *Thundercats*
9 *Bugs Bunny*
11 *Ghostbusters*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *Forbidden*
Thu.: **Movie:** *The Slugger's Wife*
Fri.: **Movie:** *Knights & Emeralds*
Mon.: **Movie:** *Labyrinth*
Tue.: **Movie:** *A Chorus Line*
M Wed.: *Crazy About the Movies:* "Natalie"
Mon.: **Movie:** *Citizen Kane*
S Wed.: **Movie:** *Country*
Mon.: **Movie:** *European Vacation*

8:30 a.m.
5 *My Little Pony*
9 *Beverly Hills Teens*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Thu.: **Movie:** *The Cheyenne Social Club*
Fri.: **Movie:** *Do You Mean There Are Still Real Cowboys?*
S Thu.: **Movie:** *The Late Great Me*
Fri.: **Movie:** *Summer Rental*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Rhoda*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Wed.: **Movie:** *Nothing but the Truth*
Tue.: **Movie:** *The Member of the Wedding*
S Tue.: *Garry Shandling*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 Wed.–Fri.: *Slim Cooking*
Mon., Tue.: *Carol Burnett*
11 *F-Troop*
31 *Body Electric*
H Fri.: *The Movie Makers*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Mork and Mindy* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *In Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H Wed.: **Movie:** *Intimate Contact, Part I*
Thu.: **Movie:** *Intimate Contact, Part II*
Fri.: *AIDS: Everything You Need to Know*
Mon.: **Movie:** *One on One*
Tue.: **Movie:** *Soul Man*
M Fri.: **Movie:** *The Terminal Man*
Mon.: **Movie:** *Hard Traveling*
S Wed.: **Movie:** *The Biggest Bundle of Them All*
Thu.: **Movie:** *When the Boys Meet the Girls*
Fri.: **Movie:** *Goodbye, Mr. Chips*
Mon.: **Movie:** *The Hill*
Tue.: **Movie:** *Heller in Pink Tights*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Sanford and Son*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown's Journal*
Mon.: *Japan: The Living Tradition*
Tue.: *State of the Arts*
M Wed.: **Movie:** *My Geisha*
Thu.: **Movie:** *Who's Been Sleeping in My Bed?*
Tue.: **Movie:** *The Spy Who Came in From the Cold*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Sanford and Son*
31 Wed.: *Wildside*
Thu.: *America: The Second Century*
Fri.: *Eat Well, Be Well*
Mon.: *Undercover Exercise*
Tue.: *Body Pulse*
H Fri.: **Movie:** *The Violation of Sarah McDavid*

11:30 a.m.
4 *Win, Lose, or Draw*
5 *Too Close for Comfort*
7 *Mr. Belvedere*
11 *Best Talk in Town*
31 Wed.: *America's Black Forum*
Thu.: *Adam Smith's Money World*
Fri.: *Heimat*
Mon.: *American Art Forum*
Tue.: *Body Watch*
H Wed.: **Movie:** *Baby Blue Marine*
Thu.: **Movie:** *The Quick and the Dead*

12 NOON
2 9 News
4 *Super Password*
5 *All in the Family*
7 *Ryan's Hope*
11 *Odd Couple*
31 Wed.: *The Health Century*
Thu.: *Oil*
Fri.: *Heimat*
Mon.: *The Complete Gilbert and Sullivan*
Tue.: *America by Design*
H Mon.: **Movie:** *Obsession*
Tue.: **Movie:** *Return of the Jedi*
M Fri.: **Movie:** *Where the River Runs Black*
Mon.: **Movie:** *Dummy*
S Wed.: **Movie:** *The Outlaw Josey Wales*
Thu.: **Movie:** *European Vacation*
Tue.: **Movie:** *Summer Rental*

12:30
2 *Young and the Restless*
4 *Scrabble*
5 *Current Affair*
7 *Loving*
11 Wed.: **Movie:** *The Golden Gate Murders* (1979). David Janssen.
Thu.: **Movie:** *Sleeper* (1973). Woody Allen.
Fri.: **Movie:** *Tom Horn* (1980). Steve McQueen.
Mon.: **Movie:** *Countdown* (1968). Robert Duvall.
Tue.: **Movie:** *Doc Savage, the Man of Bronze* (1975). Ron Ely.
H Fri.: **Movie:** *California Suite*
M Wed.: **Movie:** *A Man and a Woman: 20 Years Later*
Thu.: *History of White People in America*
Tue.: **Movie:** *Do You Mean There Are Still Real Cowboys?*
S Fri., Mon.: *Comedy Spotlight*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Strong Poison*
Thu.: *Upstairs, Downstairs*
Tue.: *Masterpiece Theatre: The Bretts*
H Wed.: *Humor and the Presidency*
Thu.: **Movie:** *Silver City*
M Thu.: **Movie:** *Citizen Kane*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
S Fri.: **Movie:** *Ferris Bueller's Day Off*
Mon.: **Movie:** *Country* (cc)
Tue.: **Movie:** *Weird Science*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Generation at Risk*
Thu.: *We the People*
Fri.: *The Adams Chronicles*
Mon.: *The Constitution*
H Wed.: **Movie:** *Secret Places*
Mon.: **Movie:** *Deathtrap*
M Fri.: **Movie:** *Code Name: Emerald*
Mon.: **Movie:** *Zeppelin*
Tue.: **Movie:** *Dancing in the Dark*
S Thu.: **Movie:** *A Special Kind of Love*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *Smurfs*
13 *French Chef*
31 Tue.: *The Great Space Race*
H Fri.: **Movie:** *Grace Quigley*
Tue.: **Movie:** *Thank God It's Friday*
M Wed.: **Movie:** *All the Way Home*
S Wed.: *Comedy Spotlight*

3:00
2 *Guiding Light*
4 *Santa Barbara* (except Wed.)
Wed.: **Baseball:** American League Championship Game #6 (if necessary)
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Bravestarr*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV* (except Tue.)
H Thu.: **Movie:** *Bombs Away!*
M Thu.: **Movie:** *The Swarm*
S Tue.: *Santiago's America*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *This Old House*
21 *Hooked on Aerobics*
31 *Video Music Box*

4:00
2 *Superior Court* (except Tue.)
Tue.: *Schoolbreak Special*
4 *Donahue* (except Wed.)
5 *Real Ghostbusters*
7 *Oprah Winfrey Show*
9 *Barnaby Jones*
11 *Bionic Six*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Wed.: **Movie:** *Kid Colter*
Fri.: **Movie:** *The Peanut Butter Solution*

Mon.: *Princess* (cc)
Tue.: *The Muppet Musicians*
M Fri.: **Movie:** *The Spy Who Came in From the Cold*
Mon.: **Movie:** *Julia*
Tue.: **Movie:** *Howard the Duck*
S Wed.: *Cosmic Eye*
Thu.: *Santiago's America*
Fri.: *Santiago's Ark*
Mon.: *How the Rhinoceros Got Its Skin*
Tue.: *Henry Winkler Meets William Shakespeare*

4:30
2 *People's Court* (except Tue.)
5 *Ducktales*
11 *Jem*
31 *3-2-1 Contact*
H Thu.: *Princess*
Mon.: *Survival Series*
M Wed.: **Movie:** *The Music Man*
S Mon.: *Cosmic Eye*

5:00
2 7 News
4 News (except Wed.)
5 *Different Strokes*
9 *T.J. Hooker*
11 *Good Times*
13 *Mister Rogers*
21 *Sesame Street*
31 Wed.: *Silk Screen*
Thu.: *American Interest*
Fri.: *The Kwitny Report*
Mon.: *Innovation*
Tue.: *Body Electric*
H Thu.: **Movie:** *One on One*
Tue.: **Movie:** *Out of Africa*
M Thu.: **Movie:** *Transylvania 6-5000* (cc)
S Thu.: **Movie:** *The Late Great Me*
Fri., Tue.: *The Bridge of Adam Rush*

5:30
2 News
5 *Facts of Life*
11 *Gimme a Break*
13 *Square One TV*
31 *City Comment*
H Fri.: **Movie:** *Shaker Run*
Mon.: **Movie:** *California Suite*
S Wed.: *Bambinger*

5:45
31 *News From City Hall*

Weeknights, October 14–16 and 19–20

WED., OCT. 14

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Deathtrap*
S **Movie:** *Country*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *Nightly Business Report*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 *MacNeil/Lehrer*
21 *Nightly Business Report*
M *Crazy About the Movies:* "Natalie"

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
21 *Wild America:* "King of Snakes"

8:00
2 *The Oldest Rookie*
4 *Highway to Heaven or* **Baseball:** National League Championship Game #7
5 **Movie:** *The Comancheros* (1961). John Wayne.
7 *Perfect Strangers*
9 *Bosom Buddies*
11 *Hill Street Blues*
13 *Great Performances: Live From Lincoln Center—The Magic Flute.* The New York City Opera's new production of Mozart's beloved comic opera, conducted by Sergiu Comissiona; sung in German with English subtitles; simulcast over WNCN-FM.
21 *In the Kingdom of the Dolphins.* Documents the relationship between man and dolphin from one of mutual fascination to one of trust.
31 *We the People:* "Power: Who's in Charge?"
H **Movie:** *Out of Africa*
M **Movie:** *Jaws 2*
N **Movie:** *Privates on Parade*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life* or Baseball game
7 *Hooperman*
9 *Morton Downey Show*
11 **Movie:** *The Frisco Kid* (1979). Gene Wilder.
21 *In Performance at the White House:* "A Tribute to Cole Porter." President and Mrs. Reagan host this musical tribute to one of America's greatest composers; guests include Patti Austin, Marvin Hamlisch, Mel Torme, Kaye Ballard, and June Allyson.
31 *Australian Movie of the Week*
S **Movie:** *Toxic Avenger*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *St. Elsewhere* or Baseball game
5 9 News
7 *Dynasty*
21 *New York United.* Examines the Constitutional Convention as well as the deliberations leading up to ratification of the Bill of Rights in 1788.
M **Movie:** *Soul Man*
N **Movie:** *Seventeen*

10:30
31 *The Kwitny Report*
S **Movie:** *April Fool's Day*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
21 *Are You Being Served?*
31 *Video Music Box*
H *Young Comedians Show*

11:30
2 *Adderly*
4 *Tonight Show*
5 *Late Show*
7 *News Special*
11 *The Honeymooners*
13 *Independent Focus: Slow Moves.* A love story of an ungainly man and a depressed woman who meet on a bridge.
21 *Butterflies*

11:50
M **Movie:** *Flashpoint*

12 MIDNIGHT
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H **Movie:** *Warning Sign*
N **Movie:** *Menage*
S **Movie:** *Goodbye, Emmanuelle*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *Nova:* "Spy Machines"

12:40 a.m.
2 **Movie:** *Soggy Bottom, U.S.A.* (1982). Ben Johnson.

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *The Pleasure Seekers* (1965). Ann-Margret.
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:25 a.m.
M **Movie:** *The Godfather*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:45 a.m.
H **Movie:** *And Justice for All*
S **Movie:** *Fast Times at Ridgemont High*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Skeezer* (1982). Karen Valentine.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:30 a.m.
4 *Matchmaker*
7 News
11 *Twilight Zone*
13 *Profiles of Nature*

3:00 a.m.
4 *New Record Guide*
7 **Movie:** *You're in the Army Now* (1941). Phil Silvers.
11 *Keys to Success*
13 *Nature*

3:20 a.m.
S **Movie:** *The Concrete Jungle*

3:30 a.m.
4 *Ben Casey*
11 **Movie:** *Charlie Chan in the Trap* (1946)

3:50 a.m.
H **Movie:** *American Justice*

4:00 a.m.
13 *Innovation*

4:05 a.m.
5 *I Love Lucy*

4:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *Mystery!: Strong Poison*
M **Movie:** *Dead-End Drive-In*

5:00 a.m.
11 *Keys to Success*

5:05 a.m.
S **Movie:** *The Outlaw Josey Wales*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *One-on-One*
H *Humor and the Presidency*

THU., OCT. 15

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *New York's Master Chefs*
31 Italian programming (concludes at 8)

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M *The Original Max Headroom Show*
S *The Steadfast Tin Soldier*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *The Slugger's Wife*
M **Movie:** *Howard the Duck*
S *Shelley Duvall's Tall Tales & Legends*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Movie:** *A Fistful of Dollars* (1967). Clint Eastwood.
7 *Sledge Hammer!*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *The Friendship Sloop.* Features the annual homecoming of sloop owners, their spirited competition, and their comaraderie.
31 *Dark Shadows*
N **Movie:** *Silver City*
S **Movie:** *European Vacation*

8:30
4 *A Different World* or **Baseball:** American League Championship Game #7
7 *The Charmings*
9 *Entertainment Tonight*
13 *Currents:* "Crime in the Suites." A report on the increasing spread of white collar crime in America; includes an interview with Kathleen Daly, Assistant Professor of Sociology at Yale.
21 *This Old House*
31 *Dark Shadows*

9:00
2 *Wiseguy*
4 *Cheers* or Baseball game
7 **Movie:** *The Survivors* (1983). Robin Williams.
9 *Morton Downey Show*
11 **Movie:** *Middle Age Crazy* (1980). Bruce Dern, Ann-Margret.
13 *The Story of English:* "The Mother Tongue"
21 31 *Mystery!: Strong Poison*
H **Movie:** *The Quick and the Dead*
M **Movie:** *Clockwise*

9:30
4 *Night Court* or Baseball game

10:00
2 *Knots Landing*
4 *L.A. Law* or Baseball game
5 9 News
13 *Health Century*
21 31 *Masterpiece Theatre: The Bretts*
N **Movie:** *Daughters of Darkness*
S **Movie:** *The Name of the Rose*

10:30
H *The Hitchhiker*
M *Dangerous Film Club*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Jazz Tonight*
H *Inside the NFL*
M **Movie:** *Stand by Me*

11:30
2 *Night Heat*
4 *David Letterman*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick.* New comedy series about a middle-aged businessman, divorced five times, who continues to stay in contact with his ex-wives.
31 *Video Music Box*
N *British Rock*

12 MIDNIGHT
7 **Movie:** *Assignment Munich* (1972). Roy Scheider.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
H *1st and Ten*

12:15 a.m.
S *The Garry Shandling Show*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Carol Burnett*
21 *In the Kingdom of the Dolphins*
H *1st and Ten*
M **Movie:** *The Boy in Blue*
N **Movie:** *The Spirit of the Beehive*

12:40 a.m.
2 **Movie:** *Once Upon a Spy* (1980). Ted Danson.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*
H **Movie:** *About Last Night*

1:15 a.m.
S **Movie:** *Extremities*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
2 7 News
4 *Ask Dr. Ruth*
5 **Movie:** *Diary of a Mad Housewife* (1970). Carrie Snodgrass.
9 *Home Shopping Overnight*
11 *Keys to Success*

2:10 a.m.
M **Movie:** *The Godfather, Part II*

2:30 a.m.
4 *Matchmaker*
7 **Movie:** *The Day the Women Got Even* (1980). Barbara Rhodes.
11 *Twilight Zone*
13 *Profiles of Nature*

2:55 a.m.
H *Comedy Hour*

3:00 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*
13 *Health Century*
S **Movie:** *The Happy Hooker*

3:30 a.m.
4 *Ben Casey*

3:55 a.m.
H **Movie:** *The Name of the Rose*

4:00 a.m.
5 *I Love Lucy*
11 **Movie:** *Charlie Chan in Dangerous Money* (1946). Sidney Toler.

13 *Innovation*

:30 a.m.
4 *Ben Casey*
7 *The Avengers*
13 *The Adams Chronicles*

:35 a.m.
S **Movie:** *A Special Kind Of Love*

:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Currents:* "Crime in the Suites"

:40 a.m.
M *History of White People in America*

FRI., OCT. 16

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Nature Watch*
21 *Madeleine Cooks*
31 Italian programming (concludes at 8)
M **Movie:** *Funeral in Berlin*
S **Movie:** *Summer Rental*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Truth or Consequences*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "River of Bears"

8:00
2 *Beauty and the Beast*
4 *Rags to Riches*
5 **Movie:** *Scorpio* (1973). Burt Lancaster.
7 *Full House*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Nature:* "Where Eagles Fly." A magnificent portrait of these exceptional birds in their natural habitat—the Scottish highlands.
31 *Washington Week in Review*
H **Movie:** *Out of Bounds*
M **Movie:** *Target*
N **Movie:** *Suspiria*
S **Movie:** *Ferris Bueller's Day Off*

8:30
7 *I Married Dora*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 **Movie:** *Doctor Who*

9:00
2 *Dallas*
4 *Miami Vice*
7 *Max Headroom*
9 *Morton Downey Show*
11 **Movie:** *Love Child* (1982). Amy Madigan. A young woman, serving a prison term, becomes pregnant by a guard and must fight to keep her baby; Madigan is wonderful.
13 *Great Performances: The Music Makers.* A salute to the people who have given America a cherished legacy of unique songs; includes performances by Tony Bennett, Marvin Hamlisch, Bernadette Peters, Henry Mancini, and others.
21 *Oil:* "Floating to Victory"

9:30
H *1st and Ten*

10:00
2 *Falcon Crest*
4 *Private Eye*
5 9 News
7 *20/20*
21 *America by Design:* "The Street"
31 *Discover: The World of Science*
H **Boxing:** Mike Tyson vs. Tyrell Biggs
M **Movie:** *Spies Like Us*
N **Movie:** *Dance With a Stranger*
S *Brothers*

10:30
13 *Joan Baez.* An Intimate look at the life and career of one of America's best-known and controversial performers.
S *It's Garry Shandling's Show*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 **Movie:** *His Girl Friday* (1940). Cary Grant.
21 *Wall $treet Week*
31 *Video Music Box*
S *Comedy Spotlight*

11:30
2 *Tops of the Pops*
4 *Tonight Show*
5 *Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week*
H **Movie:** *Commando*

11:45
M **Movie:** *Mata Hari*

12 MIDNIGHT
7 **Movie:** *Telethon* (1977). Polly Bergen.
9 *Entertainment Tonight*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *House on Haunted Hill*
S **Movie:** *The Delta Force*

12:30 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.
4 *David Letterman*
5 *Friday the 13th*
9 *Carol Burnett*
13 *David Mamet on House of Games*
21 **Movie:** *I'll Be Yours* (1947). Deanna Durbin. Lighthearted comedy of a small-town girl searching for a career in the big city.

1:00 a.m.
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Never the Twain*
H **Movie:** *The Destroyers*

1:30 a.m.
4 *Friday Night Videos*
5 **Special:** *MTV Passport*
11 News
13 *MacNeil/Lehrer*
M **Movie:** *Basic Training*

1:40 a.m.
2 *Win, Lose, or Draw*

2:00 a.m.
9 **Movie:** *The Final Countdown* (1980). Kirk Douglas.
11 *Twilight Zone*

2:10 a.m.
2 **Movie:** *The Oregon Trail* (1975). Rod Taylor.
7 News

2:15 a.m.
S **Movie:** *Laura*

2:20 a.m.
H *Inside the NFL*

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:40 a.m.
7 **Movie:** *Beachhead* (1954). Tony Curtis.

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Film on Film:* "Yesterday's Witness"
M **Movie:** *I Love You, Alice B. Toklas*

3:20 a.m.
H **Movie:** *The Warrior and the Sorceress*

3:30 a.m.
4 *New Record Guide*
5 **Movie:** *Angels in Hell* (1968). Tom Stern.
11 **Movie:** *Charlie Chan and the Chinese Ring* (1947). Roland Winters.

3:50 a.m.
S **Movie:** *Avenging Force*

4:00 a.m.
4 *Ben Casey*
9 **Movie:** *Rattlers* (1976). Sam Chew.
13 **Movie:** *Maria Candelaria* (1943). Delores Del Rio. A flower girl is rejected by the people in her village because her mother is a prostitute.

4:25 a.m..
2 *Newsmakers*

4:30 a.m.
7 *The Avengers*

4:40 a.m.
H **Movie:** *Out of Bounds*
M **Movie:** *Stitches*

4:55 a.m.
2 **Movie:** *The Deadly Dream* (1971). Janet Leigh.

5:00 a.m.
4 *Ben Casey*
11 *U.S. Farm Report*

5:30 a.m.
7 *Guns of Will Sonnett*
9 *This Week in Baseball*
11 News
13 *The Endless Strand*

MON., OCT. 19

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Wild America:* "Antlered Kingdom"
21 *Victory Garden*
31 Italian programming (concludes at 8)
M **Movie:** *From Here to Eternity*
S **Movie:** *European Vacation*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "Wild Texas"
H *Fraggle Rock*

8:00
2 *Frank's Place*
4 *ALF*
5 **Movie:** *Born Innocent* (1974). Linda Blair.
7 *MacGyver*
9 *Bosom Buddies*
11 *Hill Street Blues*
21 *Forever Wild.* Richard Kiley narrates this documentary which examines the New York State Forest Preserve, the largest wilderness area east of the Mississippi.
31 *America by Design*
H **Movie:** *Labyrinth*
M **Movie:** *The Godfather*
N *Short Film and Video Contest*
S **Movie:** *Country*

8:30
2 *Kate & Allie*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*

9:00
2 *Newhart*
4 **Movie:** *Strange Voices* (1987). Valerie Harper.
7 **Football:** Washington vs. Dallas (schedule from 9 p.m.–5:30 a.m. is tentative depending on football strike.)
9 *Morton Downey Show*
11 **Movie:** *Hooper* (1978). Burt Reynolds.
13 *The Adams Chronicles*
21 *Nature of Things.:* "Doctors of Tomorrow." Visits Canada's McMaster University where a radically new form of medical education is attracting worldwide attention; also, "Water Hyacinths." A look at weeds which purify the water they grow in.
31 *Tales of the Unknown South.* Features two dramas—one about the attempt to integrate a school and the other about an independent backwoods woman.

9:30
2 *Designing Women*

10:00
2 *Cagney & Lacey*
5 9 News
13 *Upstairs, Downstairs*
21 *In the Kingdom of the Dolphins*
31 *There Was Always Sun Shining Someplace.* James Earl Jones narrates this documentary which chonicles the history of the black baseball leagues.
H *Young Comedians Show*
N **Movie:** *Privates on Parade*
S *Comedy Spotlight*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *America by Design:* "Public Places and Monuments." Parks, monuments, civic centers, libraries, and other spaces that are shared by all.
21 *Are You Being Served?*
31 *Oil:* "Sisters Under Siege."
H **Movie:** *The Quick and the Dead*
M **Movie:** *The Godfather, Part II*
S **Movie:** *The Name of the Rose*

11:30
2 *Hunter*
4 *Best of Carson*
5 *Late Show*
11 *The Honeymooners*
21 *Monteith and Rand*

12 MIDNIGHT
7 News
9 *Entertainment Tonight*
11 *Star Trek*
13 *Nature*
21 *Long Island Report*
N **Movie:** *My Beautiful Laundrette*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *Nightline*
9 *Truth or Consequences*
21 *Nature:* "Where Eagles Fly"

12:35 a.m.
H **Movie:** *American Justice*

12:40 a.m.
2 **Movie:** *Special People* (1984). Brooke Adams. True story of a Canadian performing troupe consisting primarily of mentally handicapped young adults.

1:00 a.m.
5 *Weight Control*
7 **Movie:** *Dan Candy's Law* (1973)
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:15 a.m.
S *Comedy Spotlight*

1:30 a.m.
4 11 News
5 *Health and Tennis*
13 *MacNeil/Lehrer*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Babe in Arms* (1939). Mickey Rooney and Judy Garland. The Rodgers and Hart musical about a group of vaudeville kids who show their parents how much talent they really have; Judy and Mickey at their musical best!
9 *Home Shopping Overnight*
11 *Keys to Success*

2:15 a.m.
H **Movie:** *The Holcroft Covenant*

2:20 a.m.
S **Movie:** *Goodbye, Emmanuelle*

2:25 a.m.
M **Movie:** *Purple Rain*

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*

2:45 a.m.
7 News

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *Gaily, Gaily* (1969). Beau Bridges.
13 *Nova*

3:15 a.m.
7 **Movie:** *China Clipper* (1936). Pat O'Brien.

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*
S *Best of Bizarre*

4:10 a.m.
H **Movie:** *Warning Sign*

4:20 a.m.
M **Movie:** *After Hours*

4:30 a.m.
4 *Ben Casey*
13 *Masterpiece Theatre: The Bretts*
S **Movie:** *The Cosmic Eye*

5:00 a.m.
7 *Branded*
11 *One Step Beyond*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *American Interests*

5:55 a.m.
H *Young Comedians Show*

TUE., OCT. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Benson*
13 *Degrassi Junior High*
21 *Innovation:* "Tides of Time." The fight to save endangered coastlines; also, the "greenhouse effect."
31 Italian programming (concludes at 8)
M *Comedy Experiment*
S **Movie:** *A Special Kind of Love*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Echoes in Crimson*

7:00
2 4 5 News
7 *Jeopardy*

9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *She's the Sheriff*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *Wild America:* "A Prairie Park?"

8:00
2 *Houston Knights*
4 *Matlock*
5 **Movie:** *Death Scream* (1975). Cloris Leachman.
7 **Baseball:** World Series Game #3 (concludes at 11:30, approx.)
9 *Bosom Buddies*
11 *Hill Street Blues*

21 *Nova:* "The Hidden Power of Plants." The efforts to to track down new medicines in nature.

31 *Dark Shadows*
H **Movie:** *Soul Man*
M **Movie:** *A Fine Mess*
N **Movie:** *Dark Waters*
S **Movie:** *Avenging Force*

8:30
9 *Entertainment Tonight*
13 *Innovation*
31 *Dark Shadows*

9:00
2 *Jake and the Fat Man*
4 *J.J. Starbuck*
9 *Morton Downey Show*
11 **Movie:** *Take This Job and Shove It* (1981). Robert Hayes.
13 *Nova:* "The Hidden Power of Plants"
21 *The Ring of Truth:* "Looking." Travels to Galileo's Italy to take a look at how scientific tools helped shape the world.
31 *Shoestring*

9:30
M **Movie:** *Country*

10:00
2 *Law and Harry McGraw*
4 *Crime Story*
5 9 News
13 *The Ring of Truth:* "Looking"
21 *The Story of English*
31 *The Two Ronnies*
H **Movie:** *Intimate Contact, Part I*
N **Movie:** *Silver City*
S **Movie:** *A Room With a View*

10:30
31 *Montieth and Rand*

11:00
2 4 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Intercom*
21 *Are You Being Served?*
31 *Video Music Box*

11:30
2 *Diamonds*
4 *Tonight Show*
5 *Late Show*
7 News
11 *The Honeymooners*
21 *The Good Neighbors*
H **Movie:** *The Name of the Rose*
M **Movie:** *Wolfen*

12 MIDNIGHT
7 *Nightline*
9 *Entertainment Tonight*
11 *Star Trek*
13 *The World at War*
21 *Long Island Report*
N **Movie:** *Mississippi Blues*
S **Movie:** *April Fool's Day*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 **Movie:** *Fire Sale* (1977). Alan Arkin.
9 *Carol Burnett*
21 *Forever Wild*

12:40 a.m.
2 **Movie:** *An Uncommon Love* (1983). Barry Bostwick.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Never the Twain*

1:25 a.m.
M **Movie:** *Clockwise*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:35 a.m.
S **Movie:** *Extremities*

1:45 a.m.
H **Movie:** *Bullies*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Evel Knievel* (1971). George Hamilton.
9 *Home Shopping Overnight*
11 *Twilight Zone*

2:05 a.m.
7 News

2:30 a.m.
4 *Matchmaker*
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
7 **Movie:** *Task Force* (1949). Gary Cooper.

3:00 a.m.
4 *New Record Guide*
11 **Movie:** *How to Marry a Millionaire* (1953). Betty Grable, Marilyn Monroe.

13 *Discover*
M **Movie:** *Fast Times at Ridgemont High*

3:05 a.m.
S **Movie:** *The Happy Hooker*

3:25 a.m.
H **Movie:** *Hot Child in the City*

3:30 a.m.
4 *Ben Casey*

4:00 a.m.
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
4 *Ben Casey*
13 *Upstairs Downstairs*
M **Movie:** *A Fine Mess*

4:50 a.m.
S **Movie:** *Summer Rental*

4:55 a.m.
H **Movie:** *A Chorus Line*

5:00 a.m.
7 *Branded*

5:30 a.m.
4 *Getting in Touch*
7 *Morning Stretch*
11 News
13 *Tony Brown's Journal*

Weekend, October 17–18

SAT., OCT. 17

6:00 a.m.
4 *Joy of Gardening*
5 *I Love Lucy*
7 *World of Photography*
9 News
11 *Christian Science*
13 *The Story of English*
S **Movie:** *Tough Guys*

6:30 a.m.
2 *Patchwork Family*
4 *Abra Kadabra*
5 *World Tomorrow*
7 *Wild Kingdom*
9 *Comic Strip* (concludes at 9 a.m.)
11 *Planet of the Apes*
H **Movie:** *Kid Colter*
M *History of White People in America*

7:00 a.m.
4 *Kidsongs*
5 *Sylvanian Families*
7 *Uncle Waldo*
11 *Tom and Jerry*
13 *Currents*
M **Movie:** *Rocky IV*

7:30 a.m.
2 *Young Universe*
4 *Hickory Hideout*
5 *Star Com*
7 *King Leonardo*
11 *Voltron*
13 *Open Mind*

8:00 a.m.
2 *Furrytail Theater*
4 *Gummi Bears*
5 *Lady Lovely Locks*
7 *Care Bears Family*
11 *Heathcliff*
13 *The Constitution*
21 *Money Management*
S **Movie:** *The Damned Don't Cry*

8:15 a.m.
H **Movie:** *The Neverending Story*

8:30 a.m.
2 *Muppet Babies*
4 *Smurfs*
5 *Popples*
7 *Little Clowns*
11 *Keys to Success*
M **Movie:** *American Anthem*

9:00 a.m.
5 *Get Along Gang*
7 *My Pet Monster*
9 *Superman*
13 *Washington Week*
11 *Hee Haw*
21 *The American Adventure*

9:30 a.m.
5 *Gilligan's Island*
7 *Pound Puppies*
11 *Run Away With the Rich and Famous*
13 *One-on-One*

10:00 a.m.
2 *Pee-wee's Playhouse*
4 *Fraggle Rock*
5 *Wrestling Challenge*
7 *Little Wizards*
9 *Buck Rogers*
11 *Soul Train*
13 *Firing Line*
21 *The Constitution*
31 *Body Electric*
H *Inside the NFL*
S **Movie:** *She's Working Her Way Through College*

10:30 a.m.
2 *Mighty Mouse*
4 *Alvin*
7 *Real Ghostbusters*
31 *Video Music Box*
M **Movie:** *European Vacation*

11:00 a.m.
2 *Popeye & Son*
4 *Alf*
5 *Dr. Science*
7 *Flintstone Kids*
9 *Wrestling Spotlight*
11 *Solid Gold*
13 *Tony Brown's Journal*
21 *Victory Garden*
H **Movie:** *Soul Man*

11:30 a.m.
2 *Teen Wolf*
4 *New Archies*
5 *New Monkees*
7 *Bugs Bunny*
13 *Adam Smith*
21 *New York's Master Chefs*
31 *Degrassi Junior High*

12 NOON
2 *Storybreak*
4 *Foofur*
5 *World of Disney*
7 **College Football:** Iowa vs. Michigan
9 *America's Top Ten*
11 *Wrestling*
13 *G.E.D. Preparation*
21 *Gourmet Cooking*
31 *Eye on Asia*
M **Movie:** *The Manhattan Project*
S **Movie:** *The God's Must Be Crazy*

12:30
2 *Kid Video*
4 *I'm Telling*
9 *Fan Club*
21 *This Old House*

1:00
2 *Young Universe*
4 *Light Moments in Sports*
5 **Movie:** *The Last Unicorn* (1980)
9 *New American Bandstand*
11 **Movie:** *Island of the Burning Doom* (1971)
13 **Football:** Yale vs. Columbia
21 *Frugal Gourmet*
31 *Good Morning Asia*
H **Movie:** *My Father, My Rival*

1:30
2 *Guinness Records*
4 *Best of Wacky World of Sports*
21 *French Chef*

2:00
2 *Win, Lose, or Draw*
4 **Movie:** To be announced
9 *Black Sheep Squadron*
21 *Joy of Painting*
31 *World TV Presents*
H **Movie:** *Police Academy 3: Back in Training*
M **Movie:** *Space Camp*
S *An American-Soviet Music Event*

2:30
2 **College Football:** Penn State vs. Syracuse (concludes at 6, approx.)
21 *The Art of William Alexander*

3:00
5 **Movie:** *White Heat* (1949). James Cagney.
9 *Knightrider*
11 *Twilight Zone*
21 *Rod and Reel*
S *Henry Winkler Meets William Shakespeare*

3:30
4 *Hispanic Designers Fashion Show*
7 **College Football:** Pac 10 Game (concludes at 7, approx.)
11 *At the Movies*
21 *Motorweek*
H **Movie:** *Return of the Jedi*

4:00
4 *Marty Robbins*
9 *A-Team*
11 *Puttin' on the Hits*
13 *Motorweek*
21 *Woodwright's Shop*
31 *All About TV*
M **Movie:** *The Outlaw Josey Wales*
S **Movie:** *Tough Guys*

4:30
11 *New Gidget*
13 *Hometime*
21 *This Old House*
31 *Cityscope*

5:00
5 *Mission: Impossible*
9 *A-Team*
11 *Webster*
21 *Degrassi Junior High*
31 *Japan*

5:30
11 *Bustin' Loose*
13 *Only One Earth*
21 **Movie:** *Doctor Who*
31 *Looking East*

6:00
2 *To Your Health*
4 News
5 *What's Happening Now?*
9 Wrestling
11 *Star Trek: The Next Generation*
13 *Nature*
31 *Images/Imagenes*
H **Movie:** *A Chorus Line*
S **Movie:** *Just Between Friends*

6:30
2 4 News
5 *Small Wonder*
31 *In Black and White*
M **Movie:** *Rocky IV*

7:00
2 7 News
4 *Kids, Just, Kids*
5 *Three's Company*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Newton's Apple*
21 *Blake's Seven*
31 *Computer Show*

7:30
2 *Wheel of Fortune*
4 *Throb*
5 *Family Ties*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America*

8:00
2 *My Sister Sam*
4 *Facts of Life*
5 *Werewolf*
7 **Baseball:** World Series Game #1 (concludes at 11:30, approx.)
9 *Benny Hill*
11 **Movie:** *Mommie Dearest* (1981). Faye Dunaway. Devastating biography of the late screen actress, Joan Crawford; Dunaway at her "campy" best!
13 *World at War*
21 *Man About the House*
31 *Upstairs, Downstairs*
H **Movie:** *Soul Man*
M **Movie:** *American Anthem*
N **Movie:** *The Girl in the Picture*
S **Movie:** *Witness*

8:30
2 *Everything's Relative*
4 *227*
5 *Beans Baxter*
9 **Hockey:** Rangers vs. Washington (concludes at 11:30, approx.)
21 *Keep It in the Family*

9:00
2 *Leg Work*
4 *Golden Girls*
5 *Second Chance*
13 *Mystery!: Strong Poison*
21 *Good Neighbors*
31 *Secret Agent*

9:30
4 *Amen*
5 *Duet*
21 *Dad's Army*

10:00
2 *West 57th*
4 *Hunter*
5 News
13 *Film on Film*
21 *No Place Like Home*
31 *Blake's Seven*
H **Movie:** *Police Academy 3: Back in Training*
M **Movie:** *The Manhattan Project*
N **Movie:** *Insignificance*
S *An American-Soviet Music Event*

10:30
5 Sports
11 News
21 *Butterflies*

11:00
2 4 News
5 **Movie:** *Airport 1975* (1974). Charlton Heston.
11 **Movie:** *Back Street* (1961). Susan Hayward.
13 **Movie:** *Background to Danger* (1943)
21 *Monty Python*
31 *Eye on Dance:* "Career Transitions." A discussion about post-performance realities with guests Daniel Duell, John Parks, and Marie Wright.
S **Movie:** *Hot Times*

11:30
4 *Saturday Night Live*
7 9 News
21 **Movie:** *Angel on My Shoulder* (1946). Paul Muni.
31 *State of the Arts*
H **Movie:** *And Justice for All*

1:45
2 *D.C. Follies*

2 MIDNIGHT
7 News
9 **Movie:** *Sleuth* (1972). aurence Olivier, Michael aine. A mystery writer eads his wife's lover into diabolical trap; tour de orce performances by livier and Caine.
M **Movie:** *The Return of he Living Dead*
N **Movie:** *Uforia*

12:15 a.m.
2 *Dom Deluise Show*
7 **Movie:** *Eyewitness* (1981). William Hurt.

12:35 a.m.
S **Movie:** *Toxic Avenger*

12:45 a.m.
2 **Movie:** *The Mystery of the Golden Eye* (1976)

1:00 a.m.
4 *Showtime at the Apollo*
11 *Women's Wrestling*
13 *Monty Python*

1:10 a.m.
5 **Movie:** *The Ordeal of Dr. Mudd* (1980)

1:30 a.m.
13 *I Do Not Know What It Is I Am Like*

1:35 a.m.
H **Movie:** *Return of the Jedi*
M **Movie:** *Foxes*

2:00 a.m.
4 *Comedy Club*
11 News
S **Movie:** *A Room With a View*

2:15 a.m.
7 **Movie:** *Shake Hands With the Devil* (1959). James Cagney.

2:30 a.m.
4 *Sea Hunt*
11 *Solid Gold*

2:50 a.m.
2 *Win, Lose, or Draw*

3:00 a.m.
4 *Ask Dr. Ruth*
9 **Movie:** *The Chase* (1966). Marlon Brando.
13 **Movie:** *Catherine the Great* (1934). Elizabeth Berger.

3:20 a.m.
2 News

3:25 a.m.
M **Movie:** *Confessions of a Driving Instructor*

3:30 a.m.
4 *Snicker Theater*
11 **Movie:** *The Champion* (1949). Kirk Douglas.

3:50 a.m.
H **Movie:** *9 Deaths of the Ninja*

4:03 a.m.
2 **Movie:** *The Pill Caper* (1967). Robert Stack.

4:05 a.m.
S **Movie:** *The Gods Must Be Crazy*

4:15 a.m.
7 **Movie:** *Mr. Kingstreet's War* (joined in progress)

4:35 a.m.
13 *Great Performances*

5:00 a.m.
M **Movie:** *Ellie*

5:30 a.m.
4 *Music City U.S.A.*
11 News
H *Behind the Scenes*

SUN., OCT. 18

6:00 a.m.
4 *Today in New York*
5 *Hour of Power*
7 *Insight*
9 News
11 *Christopher Close-up*
13 *We the People*
H *17 Going on Nowhere*
S *Crown of Bogg*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
9 *Hispanic Horizons*
11 *Christian Science*
H **Movie:** *The Beniker Gang*
M **Movie:** *Misunderstood*
S *Shelley Duvall's Tall Tales & Legends:* "Sleepy Hollow"

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Point of View*
11 *Hour of Power*
13 *Sesame Street*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
9 *Sunday Mass*
11 *World Tomorrow*
S **Movie:** *In Search of the Golden Sky*

8:00 a.m.
2 *For Our Times*
4 *Sunday Today*
5 *Oral Roberts*
7 *Tiempo*
9 *Funtastic World*
11 *Tom and Jerry*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Wall $treet Journal*
5 *Sunday Mass*
7 *Home Show*
11 *Heathcliff*
13 *Mister Rogers*
H *Seabert*
M **Movie:** *Who's Been Sleeping in My Bed?*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
5 *McCreary Report*
7 **Movie:** *Topper* (1979). Kate Jackson.
11 *Voltron*
13 *Sesame Street*
21 *Owl/TV*
H **Movie:** *Bill Cosby Himself*

9:30 a.m.
4 *Meet the Press*
11 *Visionaires*
21 *Reading Rainbow*
S *The Steadfast Tin Soldier*

10:00 a.m.
4 *McLaughlin Group*
5 *World of Disney*
9 *The Jetsons*
11 *Captain Power*
13 *Square One TV*
21 *Tony Brown's Journal*
S **Movie:** *The Outlaw Josey Wales*

10:30 a.m.
2 *Face the Nation*
4 *News Forum*
9 *Bugs Bunny*
11 **Movie:** *Abbott and Costello Meet The Invisible Man* (1951)
13 *3-2-1 Contact*
21 *Inside Albany*
M **Movie:** *The Garnet Princess*

11:00 a.m.
2 *Community*
4 *Visione*
5 **Movie:** *Tarzan the Fearless* (1933). Buster Crabbe.
7 *News Conference*
9 *Knightrider*
13 *Wonderworks*
21 *Washington Week In Review*
H **Movie:** *Dragonslayer*

11:30 a.m.
2 *Newsmakers*
4 *Positively Black*
7 *David Brinkley*
21 *Wall $treet Week*

12 NOON
2 *This Is NFL*
4 *Essence*
9 **Movie:** *Pillow Talk* (1959). Rock Hudson, Doris Day. Rock and Doris at their best as battling neighbors sharing a party line, who eventually fall for each other.
11 **Movie:** *Fatso* (1980). Dom DeLuise. A fat man tries to reduce after the death of his obese cousin; hilarious comedy with DeLuise at his best!
13 *Washington Week*
21 *Adam Smith*
M **Movie:** *A Man and a Woman*

12:30
2 *NFL Today*
4 *NFL '87*
7 *Business World*
13 *Inside Albany*
21 *Wild America:* "All-American Animals"
S **Movie:** *Off Beat*

12:45
5 **Movie:** *The Beguiled* (1971). Clint Eastwood.

1:00
2 **Movie:** *Poor Devil* (1972). Jack Klugman.
4 **Football:** Jets vs. Miami (tentative)
7 *Like It Is*
13 *Jacob Lawrence: American Artist*
21 *Nature:* "Where Eagles Fly"
H *17 Going on Nowhere*

1:30
H **Movie:** *The Competition*

2:00
7 *Ebony/Jet Showcase*
9 **Movie:** *Please, Don't Eat the Daisies* (1960). Doris Day.
11 **Movie:** *The Late Show* (1977). Art Carney, Lily Tomlin.
13 *And Still I Rise*
21 *In Search of the Constitution:* "Strictly Speaking." Bill Moyers interviews Attorney General Edwin Meese and Court of Appeals Judge, Robert Bork.
31 *World TV Presents* (Chinese programming)
M **Movie:** *A Man and a Woman: 20 Years Later*

2:05
S **Movie:** *How the West Was Won*

2:30
2 **Movie:** *The Rangers* (1974)
7 *Greatest Sports Legends*

3:00
5 **Movie:** *Sugarland Express* (1974). Goldie Hawn.
7 **Movie:** *San Francisco International* (1970). Pernell Roberts.
13 *Heimat*
21 *Suffolk Film Festival*
31 *Washington Week*

3:30
21 *Dining in France*
31 *Ask Congress*

3:45
H *The Worst Witch*

4:00
2 **Football:** Giants vs. Buffalo (concludes at 7, approx.)
4 *Super Chargers*
9 *Magnum, P.I.*
11 **Movie:** *Orca* (1977). Richard Harris.
21 *Great Chefs*
31 *Tony Brown's Journal*
M *Crazy About the Movies:* "Natalie"

4:30
4 *Celebrity Tennis*
21 *Justin Wilson's Louisiana Cookin'*
31 *World Chronicle*

5:00
5 **Movie:** *Across 110th Street* (1972). Anthony Quinn.
7 *Men of October*
9 *The Best of National Geographic:* "Great Whales"
13 *Potomac: An American Reflection*
21 *Hometime:* "Kitchen Counters and Cabinets"
31 *Hello Jerusalem*
H *Fraggle Rock*
M **Movie:** *The Cheyenne Social Club*
S *Shelley Duvall's Tall Tales & Legends:* "Sleepy Hollow"

5:30
4 *Heroes: Made in the U.S.A.*
7 *Siskel & Ebert & the Movies*
21 *This Old House*
31 *European Journal*
H **Movie:** *The Beniker Gang*

6:00
4 7 News
9 **Movie:** *The House on Greenapple Road* (1970). Janet Leigh, Christopher George.
11 **Movie:** *G.I. Joe: The Movie*
13 *Victory Garden*
21 *Nova:* "Spy Machine"
31 *U.S. Nippon Newscope*
S **Movie:** *Jaws 2*

6:15
31 *Business Nippon*

6:30
4 7 News
13 *This Old House*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 21 *Wonderworks*
31 *Japanese Theatre*
H **Movie:** *Bill Cosby Himself*
M **Movie:** *Cocoon*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Married With Children*
7 **Baseball:** World Series Game #2 (concludes at 11:30, approx.)
9 **Movie:** *The Burning Bed* (1984). Farrah Fawcett. A battered wife sets her husband on fire after living with his abuse for years; Fawcett is terrific as the wife.
11 *Star Trek: The Next Generation*
13 *Nature*
21 31 *Degrassi Junior High*
N **Movie:** *Bullshot*
S **Movie:** *The Outlaw Josey Wales*

8:30
4 *My Two Dads*
5 *Women in Prison*
21 *Only One Earth*
31 *Silk Screen*

9:00
2 **Movie:** *Conspiracy of Love* (1987). Robert Young.
4 **Movie:** *Eight Is Enough: A Family Reunion* (1987). Dick Van Patten.
5 *Tracey Ullman Show*
11 *Star Search*
13 *Masterpiece Theatre: The Bretts*
21 *Explore*
31 *Heimat*
H **Movie:** *8 Million Ways to Die*
M **Movie:** *Deadly Friend*

9:30
5 *Mr. President*

10:00
5 9 News
11 *Lifestyles of the Rich and Famous*
13 *Trying Times*
21 *Mystery!: Strong Poison*
N **Movie:** *A Man and a Woman*

10:30
5 Sports
13 *Law and Order*
M *Comedy Experiment*
S **Movie:** *Nomads*

11:00
2 4 11 News
5 *9 to 5*
9 *Entertainment This Week*
21 *The Casebook of Sherlock Holmes*
H **Movie:** *Stand by Me*
M *History of White People in America*

11:15
2 News

11:30
5 *Mission: Impossible*
7 News
11 *The Honeymooners*
21 *The Adams Chronicles*
M **Movie:** *From Beyond*

11:45
2 Sports

12 MIDNIGHT
2 *Rockford Files*
4 Sports
7 News
9 *Dallas*
11 *Star Trek*
13 *Great Performances*
N **Movie:** *A Man and a Woman: 20 Years Later*

12:10 a.m.
S **Movie:** *Off Beat*

12:15 a.m.
7 Sports

12:30 a.m.
4 *Hardcastle & McCormick*
5 *Kojak*
7 **Movie:** *Terror Out of the Sky* (1978). Dan Haggerty.

12:35 a.m.
H *1st and Ten*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*
M **Movie:** *Cobra*

1:05 a.m.
H **Movie:** *Night Shift*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *NCTV*
5 *Naked City*
11 News

1:50 a.m.
S **Movie:** *Joy of Sex*

2:00 a.m.
2 News
9 *Home Shopping Overnight*
11 *At the Movies*

2:25 a.m.
7 **Movie: Movie:** *Scandalous* (1984). Robert Hays.

2:30 a.m.
4 *Positively Black*
5 *Weight Control*
11 **Movie:** *Wild Rovers* (1971). William Holden.
M **Movie:** *Power*

2:55 a.m.
H **Movie:** *Foxtrap*

3:00 a.m.
4 *First Estate*
5 *Health and Tennis*

3:25 a.m.
S **Movie:** *Jaws 2*

3:30 a.m.
13 *Great Performances: The Music Makers*

4:05 a.m.
7 **Movie:** *Buckskin Frontier* (joined in progress)

4:25 a.m.
M **Movie:** *Outland*

4:30 a.m.
11 *Twilight Zone*
H **Movie:** *8 Million Ways to Die*

5:00 a.m.
11 *One Step Beyond*
13 *America by Design*

5:30 a.m.
4 *Getting in Touch*
S **Movie:** *In Search of a Golden Sky*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue: $23.95 per line, per issue, flat rate.** Two-line minimum. Approximately 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) Display ads are available at $280 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Caryn Martin for display information and billing procedures. Contact Nancy Engberg for line listing insertions.** All ads accepted at the discretion of the publisher. Write **Town & Country Properties Department,** New York Magazine, 755 Second Ave., NY, NY 10017, or Call 212-971-3155.

For a Cottage...

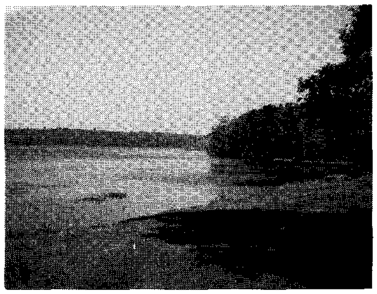
or a Castle

Talk to

TINA S. FREDERICKS

516-324-4418

Barryville, Sull Co., NY
90 mi NYC



"York Lake Shores"

Your property affords the utmost privacy in a restful sylvan setting. Estate size property with 200 ft on crystal clear glacial lake. A totally unspoiled natural lake near historic Roebling Bridge and Zane Grey Home. Also, wooded parcels some with vistas of scenic Delaware River, includes lake rights and river access. To ensure forever the quality, integrity and nature of the property, a series of legal servitudes governing York Lake will protect it's vocation as a natural reserve in perpetuity. Call for details and brochure.

Exclusive with:

914-557-8600 914-557-8333
Rt 97, Barryville, NY
Sullivan County 12719.

REBER REALTY

APARTMENT
Manhattan

East 47th—New 1 BR, sunny planted terr, marble bth, state-of-the-art kit & security, furn w/elegant basics for exc tenant w/ref. $1988/mo. Owner 212-688-6945.

APARTMENT/HOUSE TO SHARE

West 80's—Beaut 17x25 BR, WBF, prqt flr, orig moldngs, priv 1/2 bth, share trplx & grdn. $1200/mo. No Fee. 212-874-6606.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

Lovely Penthouse—E. 70's, 3 BR, 4 bth, 2 fireplaces, Dec 19-Jan 2. 212-772-0926.

LIVING LOFT

Central Soho—For person who has everything and no place to put it. Vacant loft bldg on Mercer St. 4 flrs above store and bsmt, on plot 25x100, for sale at $2,200,000 or long-term lease. NYM H281, POB 4600, New York, NY 10163.

COOPERATIVE/CONDO
Manhattan

A Jewel, Newly Renovated—Very spac 2 BR, 1 1/2 bth apt, prewar, lux, drmn, corner bldg, 2nd fl, super prime loc on West End Ave, lrg LR, EIK. Unsold shares, no board approval needed, max financing allowed. Asking $345,000. Mt $900. 3 yrs guaranteed no increase. Call owner at 212-420-9055, 9am-6pm. Mr. Jacobs.

Chelsea—1 BR condo, so exp, terr, grdn view, d/w, w/d, xtras, 775 sq ft, mint cond. Ask $240K. Lo CC. By Ownr 212-675-1510

E 35th St Off 5th Ave 3 1/2 Rm & Terr
Dramatic Pied-A-Terre
Modern triplex, 2 story LR, WBF, sunny terr, 1 BR plus sleeping loft, 1 1/2 bth, 24 hr drmn. $225,000. Owner 212-684-6482.

36th ST Bet Park & Lexington
CO-OP STUDIOS
FR. $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

COOPERATIVE/CONDO
Westchester

Perfect Duplex Penthouse
With Large Private Terrace
LR w/cathedral ceil, 3 BR, 3 bth, 2 fplc plus den, walk to Bronxville railroad. Reduced to $259,000. Owner 914-793-4687. Must sell fast!

Advertise In NEW YORK's
Town & Country Properties. $23.95/Line.
Call: Nancy Engberg 212-971-3155

60'S EAST 5 RMS

FAMILY CONDO

Move-in condition. Formal Din Rm. Liv Rm w/City vus, 2 large BRs, excell for entertaining. Garage & Pool on premises. Asking $485,000. CC $500. Real Estate Taxes $200.

60'S EAST 7 RMS

PREWAR 7 -- PERF COND

Grac 3 BR w/WBF, new everything. Mrbl baths, formal Din Rm, usable Mds, excel bldg, lo 60's off park.

70'S EAST TWNHSE

TOWNHOUSE CONDO W/ELEV

Gorgeous turn of the century Duplex w/terr, 2 BR, 2 bth, Lib, formal Din rm w/open kit, bevelled English Tudor Liv Rm, 14 ft ceil w/WBF. Must be seen to be appreciated.

For Information Call:
NANCY WEAVER
212-832-5895/R:752-3655
or BETH LEARSON 212-832-5475
DOUGLAS ELLIMAN
GIBBONS & IVES

FT. TRYON PARK
Before you "Pack-In" Manhattan
Look At These Prices
1 BR's Fr $68,940
90% SPONSOR FINANCING
Thru Oct 15
Totally Renovated Units Featuring:
New Kitchens With Appliance
Package & New Bathrooms.
"Quality Apts At Very Reasonable Prices"
ROCKVIEW APARTMENTS
212-567-2500
Offering By Prospectus Only.
Rental Apts Also Available.

COOPERATIVE/CONDO
Other

Encino CA—Furn lux 1 BR plus condo in better LA suberb. Amenities galore, call for list, perfect for relocated exec. $1200/mo includes maid service. Owner after 10am NYC time 805-492-3253.

COOPERATIVE/CONDO WANTED

Foreign Investor Seeks 1-2-3-4 Bdrm
Condos/Co-ops in prestige buildings.
Principals only. 212-517-7559

HOUSE
Rockland

PALISADES $570,000

ROMANCE

Prime LAURA ASHLEY 4 bdrms, 3 1/2 bths, 2 fplcs, colonial, beaut'ly enhanced liv rm, din rm, kitchen/restaurant stove, fam rm, wrap around deck. Guest apt. Lovely acre garden. 10 min GWB.

MOLLY SAMETT ASSOC
HUDSON RIVER HAMLETS
Sales & Rentals 914-359-4940

HOUSE
Westchester

Chappaqua NY—Contemp Colonial on 1.8 acres, fam rm w/skylight, lg EIK, lg LR w/fplc, din rm & library, sunporch w/brick fplc & skylight, 4 BR, 3 1/2 bth, jacuzzi, a/c, alarm, finish bsmt w/BR, bth, LR, office & sep entrance, lnscpd grounds, rock garden, heated gunite pool. Owner, $730,000. 914-941-0788.

NEW YORK

TOWN AND COUNTRY PROPERTIES

COUNTRY PROPERTY
For Sale/Rent

LISTEN TO THE QUIET

PRIV RD to 9 LUSH "PRIV" ACRES. FEAST on Incredible Beauty & Views! Sited for You to Inhale It All, a Rustic Wooden Custom Contemp Home w/Encircling Decks for 4 Season Delight. Glass Everywhere Welcomes the Spectacular Outdoors Indoors. 3-4 Bdrms, Delicious "Comfy" Eat-In-Kit, Formal Din Rm, Liv Rm, Den, 4 Car Garage. **TRANQUILITY SMILES HERE!** $225,000

VALUED PROPERTIES
Specializing in "Unique" Properties Only
914-292-8222

Autumn In The Catskills—2 1/2 hrs NYC. 8 wooded acres w/over 250' river frontage. Chance of a lifetime, won't last long! $25,000. $2,900 down, easy terms by owner, no prepayment penalty. Other property avail. Call Marie at 203-485-9159.

Catskills Near Delaware River
New yr-round vacation home on 2 1/2 wooded and open acres. Lrg back deck overhangs rushing mountain stream. 3 BR, 1 1/2 bths, skylights, full bsmnt. Secluded spot. Includes shared ownership of priv 9-acre area including olympic-sized pool, tennis courts, pond. $162,000.
914-482-4168 or 914-887-4537

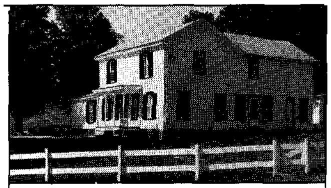
NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

PAWLING **18TH CENTURY**
ANTIQUE FARMHOUSE
Lovingly maintained 5 BR home resplendent w/wide board floors, fplces, history & charm. 7 beautiful acres, incl winding path to pond. Very special $475,000
GINNEL REAL ESTATE
Citibank Mortgage Power
Rt#22, Patterson, NY (914)279-5031

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-308-0893.

LAND AVAILABLE

Litchfield Cnty Wash/Morris
22 VERY SPECIAL ACRES
Only a few people in their lifetime can say that they live on their own mountain, protected forever with distant mountain & meadow views, orange sunsets with gently *rolling land surrounding the house site &* a 100-year-old bluestone trail thru the mountain laurel to the peak, where the views are unforgettable. Birches, evergreens, deer & the sounds of the distant river - you can make a country fantasy come true. Can be subdivided into 2 lots.
Priced to sell, $239,00
Call Owner (203)354-4892.



Exclusive
"Gentleman's Farm"
Delaware County, NY. 100 surveyed acres, well-maintained 4 bedroom Colonial. Large barn, pool. Great views. Minutes to ski center, yet secluded. 2 1/2 hrs GWB. $350K
(607)538-9834
(607) 652-7757 (607) 652-7576.

Advertise In NEW YORK's Town & Country Properties. $23.95/Line.
Call: Nancy Engberg 212-971-3155

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issue: $25.00** per line, one-time ad; **$24.50** per line, four-time ad; **$24.25** per line, seven-time ad. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at **$376.00** per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

THE ENGLISH STYLE
London tour. Finest English interiors rarely viewed. Thanksgiving Week - Nov. 21-29, 1987. $1,850. Limited-12.
L. Nicholson. **212-244-3800.**

3 Day Disney/4 day Bahamas Cruise vacation. Feb 12-19 from $679pp/quad w/air. Special Excursions. 201-347-8511.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $250 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

CRUISE

Alaskan Cruise/Save $550. 8/24/88—7 da/8 nite. Special Excursions. 201-347-8511.

Sea Goddess—One-week Caribbean cruise, any week in Nov, must sell. PP. 213-629-4004.

BED & BREAKFAST
New York

Thanksgiving, Christmas—Or anytime, 1 BR apt, elegant, quiet Murray Hill St.(E.30's), maid, drmn. 212-734-4237.

Judith Mol Agency **212-971-9001**
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

INNS AND LODGES
ME, VT, NH, CT, RI

THE HAWK INN—Nestled high in Vermont's Green Mountains. 4-star dining, carriage rides, croquet and concerts on the green. Rt 100, H687, Plymouth, VT. 05056. 1-800-451-4109 or 1-802-672-3811.

INNS AND LODGES
New York

VILLAGE LATCH
Southampton's ultimate, romantic Inn!
Mansion buildings. Tennis. Fireplaces.
SPECIAL FALL RATES. **516-283-2160.**

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

INNS AND LODGES
NJ, MD, Del, PA, Wash DC

Romantic Victorian Inn—Spring Lake, NJ. Rms w/priv bth. A/C, cable TV, 1/4 blk Ocean. Excel American grill restaurant.
Autumn Getaway Packages
The Sandpiper Hotel **201-449-6060.**

RESORT
New York

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets woodburning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. "Home Cooking at its Best" - N.Y. Mag 6/15. $75/person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

RESORT
The Islands

Women Only—Bermuda "Women's '88 Expo" Mar. 2-6. Air/hotel/meals. $598pp/dbl. Special Excursions. 201-347-8511.

VILLA/CONDO/APTS
The Islands

Jamaica, WI—Beachfront 3BR villas w/priv pool, maid/cook svc. Conv to nite spots. Spec group rates. 718-789-8849.

Time Share Avail Dec 26-Jan 2—Playa Dorada, Dominican Republic. 2 gorgeous apts. 1 slps 4 w/kitc, a/c. Other slps 4, a/c. All hotel amenities, incl pool, golf, tennis, beach, dine/bar. 212-654-2055 days M-F.

SKI RENTAL

Vail Luxury Rentals—Homes & condos. Brandess-Cadmus 1-800-222-VAIL.

SKI CO-OP CONDO
FOR SALE

HUNTER HIGHLANDS II
1, 2 & 3 BR condos avail Dec 1, 87.
Ski to Hunter Mtn - Complete Terms in offering plan avail from sponsor, sale/rent.
518-263-4606. Box 315, Hunter, NY 12442.

OWN FOR THE PRICE OF RENT
N. Catskills Ski Bowl - 1 Mile Belleayre
Year-round brick studios w/kitchenettes
NYC bus to door, lounge & pool areas
$24,900 & up. Call sponsor 914-254-5101

HOLIDAY ENTERTAINING

GOURMET

MISTER MORT LTD.
THE BUY WORD IS GREAT
on Food, Service, Staff, Locations
Party Planning for All Occasions
Weddings, Social, Corporate Events
Call Michele 212-752-7991.

American & Japanese Fine Catering—Exciting holiday menus. 212-929-0668.

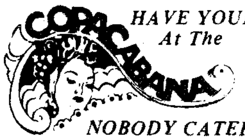
Beautiful Manhattan Town House
25-150 seated. Fireplaces, garden, marble bath, stained glass, piano, stereo, fine art. **212-427-7227.**

Baxter's & Son—Producing creative catering!!! 212-674-2629.

Catering By Hayden—Gets raves for culinary skill. Very reasonable. Lofts available. Call for brochure. 212-751-1459.

The Perfect Christmas Party
In your office, home or **our spectacular location.** Food In Motion, 212-807-8935.

PARTIES



HAVE YOURS
At The

NOBODY CATERS
LIKE THE COPA !
Excellent Banquet Facilities
10 East 60th St. (5th Ave.)
Call (212) 755-6010

Dutch Treats—Delicious, artistic catering. Call for brochure, 718-786-9332.

Elegant Evening—Gourmet catering and party planning for your corporate or private affair. From intimate dinners to gala events, we'll make your Holiday sparkle! **718-376-8779.**

Elegante's Caterers - Nouvelle Italian Cuisine. We cater to your office, club or home. **Also,** Banquet Rooms available for 35 to 275 people in New York & Brooklyn. **718-236-2274.** Mr. Riccardo

Fabulous Fetes—Elegant catering for parties of distinction. 718-263-3227.

LEND·A·HAND

Party Help · Rental Equipment
Entertainment · Hors d'oeuvres
Buffets · Bar Set-ups

Since 1971

212-362-8200

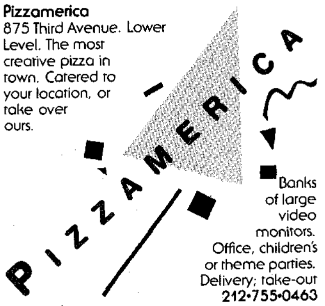
In-Home, Elegant Dining For 2 or more, gourmet catering, brunch/dinner. **Intimate Dinners. 718-241-8451.**

Jason Rogers Hale, Inc.—For all private and corporate occasions when quality is important. 212-288-8438.

Le Petit Grenier—Personalized catering and party coordinating. 212-879-7298.

THE PARK TEN
Private, elegant parties for all occasions.
212-889-1310/1311.

Pizzamerica
875 Third Avenue. Lower Level. The most creative pizza in town. Catered to your location, or take over ours.



Banks of large video monitors. Office, children's or theme parties. Delivery; take-out 212•755•0463

THE COCKTAIL ONION
Superb specialties artistically presented. Call for free consultation, 212-247-7904.

Cocktail Parties Are Our Speciality—Randall Catering understands you don't have a second chance to make a first impression. Top locations and unsurpassed service, call RANDALL GOTTIER CATERING. Tri-state . Call 758-0265.

Confetti Caterers Inc.—Joyous parties, delicious lunches, corporate soirees, champagne brunches. 212-744-8472.

David's Ltd., Fine Cuisine—Home/office. 20th year. 212-517-9249/718-835-6215.

The Movable Feast, Inc.—Catering for the perfect party. Private and corporate. Lofts, yachts, museums and clubs. **Brochure 718-891-3999.**

Private, Professional Chef—Highly qualified. Elegant lunches, dinners, cocktail parties. Diet menus also. 212 355-2644.

GARVIN'S
RESTAURANT
Two Beautiful Private Rooms
For Special Occasions from 40-400
Call LAURIE GARVIN
(212) 473-5261
Weddings/Cocktail Parties
Dinners/Luncheons
Washington Square
19 Waverly Place/bet 5th Av & B'way

Manhattan Place Gourmet Caterers
See, taste, smell. Feast your senses.
Any event - Call Suzanne, **212-213-3313.**

M/W Encores
"A unique catering experience."
1-718-855-6861.

· CHEZ VOUS CATERERS ·
Elegance in dining. Office, lofts, corp/private yacht charters. **718-987-1940.**

FOOD THYME We'll make your party! Call Judy at **212-685-1458** for superb food, complete service - corporate/social. Also, Holiday Town House parties 24-35.

Hedy Cuisine Inc.—Full-Service Or Food-Only Catering For All Business, Social & Holiday Events. For Gourmet Menus, Complete Party Planning & Gracious Service. **Call 212-285-2048.**

Howard's Gourmet—Weddings, birthdays, corp affairs. Top rated. 212-724-0912

Parties By Charney—Unusual Manhattan, suburban locations. Fabulous food. Elegant, personal planning. Private/corporate. 212-560-0101, 516-791-7070.

It's Party Time!—Bartenders/waiters. The ultimate in party help! 718-966-3559.

Personal Taste Caterers, Inc.—We make you look good. 212-645-2787.

TRAVEL ADVERTISER
There's a new destination for your message: NEW YORK Travel, a weekly feature. We invite you to hop aboard, place an ad on Monday and see it in print in a week.
Call 212-971-3155.

HOLIDAY ENTERTAINMENT

Fun With Andy Prescott, 212-586-3700—Singer/pianist, for the holidays.

MERCHANDISE/GIFT

China, Crystal—Call toll-free to Europe. Save up to 50%. Waterford, Wedgwood, Doulton, etc. 5-piece setting Runnymede $72.00, Carlyle $83.00. Fabulous David Winter Cottages. Free color catalog. 1-800-222-5998.

PARTY SERVICE

WINES & LIQUORS AT PRICES THAT WILL GO TO YOUR HEAD—NOT YOUR POCKETS
Surrey LIQUOR SHOP INC.
(212) 744-1946
Free Delivery
Madison Ave. at 69th St.
Store Hours: 9AM-10PM

Sounds Of Brazil Party Service—Celebrate your next party at NY's premiere nightspot S.O.B.'s. Ambiance Afrique-nouvelle, exquisite international cuisine & the hottest entertainment in town, combined to create an unforgettable evening of pleasure. Reserve now for Xmas. On-location parties available too! Contact Debbie Gold at 212-243-4940.

Moran's Fabulous Foods—Unforgettable parties - charming fireplaces and patio gardens. Personalized service and planning for 40-300. Colleen 212-989-5689.

Rock the night away
in a fun, funky, deco
atmosphere.
China Club®
Private or corporate
parties for 40 to 400.
Catering and complete sound,
lighting and stage facilities.
Broadway at 75th St. 212-877-1166

Private Mansion, Seats 200, Gardens.
Weddings, banquets, superb cuisine.
Minutes from NYC. **201-744-3304.**

Pesca
A fresh and creative catering alternative for corporate & private events
a variety of locations & specialized menus
23 E. 22 St. 212/533-2293

The Michael Group—Will cater to you, or come to one of our 5 restaurants. Private/corporate parties. 50-500. Elegance/moderate prices. **212-732-2916.**

Chelsea Loft—With view of Empire State Building. Antique, modern furnishings, including piano. Our excellent catering or yours. All accommodations available, 212-807-8278.

HAVE A PARTY AT FIORELLA'S
We Have The Perfect Room
At The Perfect Location.
3rd Avenue & 64th Street!
Call Andrew 212-838-8208

Moran's Inn—A beautiful 3-story restaurant nestled in an old chapel. Parties from 10-400 supervised by a personal staff. Sure to please! Brian, 212-732-2070.

· The Party People ·
The best time to plan your Holiday Event is now! Conveniently plan your entire affair without making another call. NY's most elegant and creative catering, coordination, entertainment, themes and spaces. **Private/Corp. 212-421-3380.**

Christmas Is Just Around The Corner
and so is the Manhattan Brewing Co.
For parties call Jack at 212 219-9250.

Party Amidst Nostalgia—In terrific 1940's big band ambiance. 5 & 10 No Exaggeration. 77 Greene St. 212-925-7414.

Downtown Rascals—Unique party facilities. Disco - live music - dancing - jazz brunches. Great for business and social, 30-1000. Domonic, 212-420-1777.

Fifth Avenue Designer Loft
Distinctive catering, piano, stereo, bar...all the accoutrements for a wonderful party **212-620-0622.**

Rocky Lee—A private entrance to our upstairs party room. Complete kitchen, bar and seating up to 200. Our low budget will make the difference. Anne: 212-753-4858. 987 2nd Ave. Corner 52nd St.

Tower Suite—Located 48 spectacular stories above New York in the Time-Life building. Our beautiful suites and our professional staff, individually-created menus and down-to-earth prices will make your social or corporate event a towering success. 212-586-2100.

Continued to next page.

HOLIDAY ENTERTAINING

PARTY SERVICE

Continued from previous page.

ONE FIFTH
No. 1 in Customer Satisfaction. Recommended NY Times. Landmark restaurant available for lunch, brunch, dinner, corporate/social events at realistic prices.
30-300 - call Tom Lardeo
One 5th Ave. at 8th St. **212-260-3434.**

THE BALLROOM RESTAURANT
Featuring superb gourmet dining and "New York City's Best Tapas Bar," Mimi Sheraton. A lovely place for special events. Rated No. 1 in NY Magazine's
"Great Places To Have A Party."
Call Ruth **212-695-9415.**

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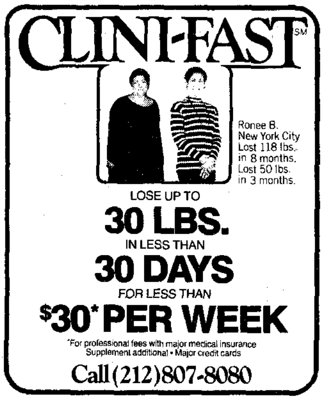
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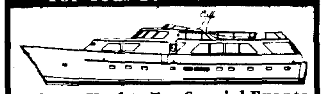

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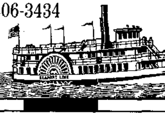

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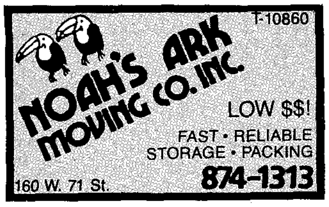
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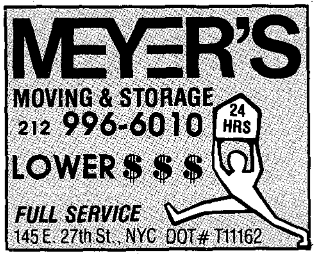
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Strictly Personals is a weekly feature. **Cost is $27 per line, 2 line minimum.** 36 characters equal 1 line. Limited abbreviations. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Add $15 for NYM Box number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50) and strictly personal ads are placed on a first come first served basis dependent on availability of issue. To place an ad by mail send to: New York Magazine, 755 Second Ave, NYC 10017. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. responses are forwarded continuously for six weeks after ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

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Millionaire - Creative, Dynamic—Attractive, very funny, unpretentious, personable, Jewish. Seeks very attractive, bright and warm (under 34) partner for fun, travel and more. Note/phone/photo for response. NYM G398.

Just Imagine The Excitement—Of sharing a storybook romance and real dreams with a wonderful person. A personable, confident, quite handsome MD, much success yet down-to-earth, athletic, Jewish, 30's. Seeks a warm, exquisite lady, under 32, slim, non-smoker for marriage/family. Photo a must. NYM G408.

Too Good To Be True—Many women have said so, but you'll have to decide. Are you 20-30, adorable and athletic, beautiful and brilliant, cute and cuddly and looking for romance and adventure? Well, read on. I'm 30, Jewish, extremely athletic, handsome, financially secure and president of my own company. I love my career, tennis, skiing, aerobics, movies, convertibles and the ocean - looking to spoil one special young lady. Note/photo an absolute must. NYM A205.

Beautiful Packaging - Lovely Interior—Westport, CT decorator, 44, witty, warm and all woman, hourglass figure. Seeks kind, successful, loving man under 55, tall, slim, attractive - a joyful, exceptional man to share music, the arts, sunlight, moonlight, firelight, lovelight and so much more. If you are he, I'll decorate your life. Phone/photo a plus. NYM T254.

Eclectic Mathematician—Athletic build, 27, seeks lady - cute, smart, Jewish - to share city nightlife, the outdoors and more. Note/photo please, on quid pro quo basis. NYM A202.

Beautiful, Full-Figured Woman—Professionally successful, 35, looking for very tall, big, well-built man, 35-45, happy and secure with life's work, but still seeking that 'one love'. Non-smokers only. Photo/note/phone. NYM G381.

The Secret's Out...—I'm available. Fiery, attractive brunette, 33, sharp, smart and lots of fun. Looking to share those fun times and romance with a warm, sensitive, sexy man. Note/photo. NYM G381.

Successful Entrepreneur—Jewish male, 38, enjoys intellectual pursuits, theater, sports and plain old fun. Manhattanite. Seeks successful woman with same desires, age 25-35. NYM T256.

Beauty/Body/Brains—Female, Ivy-educated, very successful, seeks same in tall, handsome, athletic, non-smoking male, 30-45, who wants friendship, passion, love and marriage. Note/photo/phone, please. NYM K688.

Extraordinary Opportunity—Successful, caring, classy male, 38, with appreciation of the arts, nature and all else that life has to offer, finally is ready to settle down. Seeks sophisticated, sensual, spontaneous Jewish lady, 25-34, with "joie de vivre", who is looking for fun, warmth, commitment and the dream of a lifetime. Photo/note/phone. NYM E192.

Handsome TV Producer—Bachelor seeks gorgeous, intelligent lady of sweet nature. At 37, I have network TV credits, own a production company with state-of-the-art editing studio, and host a weekly cable TV series. I'm 5'11", healthy, fit, successful. Are you 25-35, a non-smoker, with a happy disposition and beauty queen looks? Photo is essential. NYM E240.

Petite, Perky MD—44. Seeks caring man, 45-55, for life, laughter. NYM T252.

Time To Settle Down—Jewish male, handsome, extremely successful, 35 years old, divorced six years, no children. Wishes to meet tall, Jewish, pretty female, 25-35, for best friend, marriage and family. Relocation to southeastern city a must at some point. Please send autobiography, picture and phone number. NYM G376.

If You Are—A bright, nice, humorous, warm man and are comfortable with yourself, I look forward to hearing from you. I enjoy my work, music, art, travel, sports, theater, movies, giving and going to dinner parties, and spending time in the country. I'd rather you be interesting than handsome. I have a ready smile, fine feathers, light brown hair, green eyes and love to laugh. I'm 5'6", slim and am happy to exchange photos, but not necessary. NYM K703.

Character, Competence And Charisma—Jewish male, 34. Seeks quality female, 25-35 range, to share the pleasures of life. Phone/note/photo please. NYM T236.

Lovely, Long-Legged Blond—Excellent mind, warm heart, young 37. Wants healthy, attractive, financially secure man seeking a quality partner for life. Note and photo. NYM G373.

Bermuda, Nantucket, Antigua—Are just some of my favorite haunts. This internationally known businessman/sailor is Wasp by definition at 6' plus, in his mid-30's. I enjoy good food, dancing, dazzling company and late mornings. Open to someone where joint life styles may blend. So, if you are comfortable with the above and a non-smoker, let's meet at "21". Photo an absolute must with note. NYM G377.

Tel Aviv Bachelor—Journalist in NYC, 42, 5'1", 176 lbs. Seeks lady, to 35, for marriage, family. Photo, please. POB 21238, Midtown Sta. NYC 10129.

For Selective Man Only:—Classy, bright and extremely attractive woman, 43, who is fun, warm, successful, sensual and equally selective. Interested in meeting Jewish man in his 50's, emotionally and financially secure, with diverse interests, desire and ability to travel and live life to the fullest. Photo, if possible. NYM G344.

Beautiful Brunette—33. Great figure, warm, intelligent, many interests, much to offer. Would like to meet just one truly sincere, tall, handsome, successful professional man, 30's, with integrity. If you think it could be you, please send photo (a must) with note. NYM G406.

Caribbean Businessman—Expatriate, 45, seeks intelligent, attractive woman to share relaxed life style on sunny Caribbean island. NYM T241.

Tall Man—36, successful, seeks woman over 6' for love. NYM G392.

Wanted: Black Woman—Beautiful, sophisticated, classy, chic. By extremely handsome, successful, professional, white Jewish male, 6'2", 40, interests too varied to detail. Photo/phone please. NYM A208.

Intriguing Cosmopolitan Beauty—Blue-eyed, dark-haired, 5'7", 29, warm and intelligent. Former Balanchine ballet dancer, Ford model - now professional. Seeks successful, confident gentleman of culture and character, family-minded, handsome, tall, bright and athletic, 30-45, with sense of humor to match mine. Photo/letter. NYM F508.

Great-Looking Stockbroker—I'm driven to succeed in both business and a great relationship. The first was easy - now I need you to help me reach success in a dynamite relationship. If you're Jewish, 24-31, loving, bright and beautiful, I'll bowl you over with the attention and affection you have only dreamed of. Phone/note/photo a must. NYM F509.

Dentist/Entrepreneur—Male, Jewish, single, 39, 5'11". I'm handsome, funny, caring, honest, spiritually oriented (but not religious) and ready to settle down with that special lady, 25-35. Please send photo (preferably your own). Contest results are posted within two weeks - and wedding pictures will follow within one week. Relax and give a big smile! I'll be watching your teeth!! NYM A211.

Lovely Black Lady—Educated, world traveler. Seeks accomplished bachelor of exquisite taste, 35-50, to share love and life. Photo/note. NYM K662.

Best Beautiful Blond—27, Jewish, bright, slim, curvy, athletic, happy professional, traditional values. Seeks warm, caring, attractive, 28-33, upbeat professional male with varied interests, 5'10" plus, non-smoker, for lifetime romance. Note/phone/photo helpful. NYM E237.

Handsome Professional—Jewish male, 27, seeks relationship with pretty/attractive female, who's sincere, warm, caring, enjoys music, movies, art, fun and romance. Photo/phone. NYM A212.

Bright, Blue-Eyed—Attractive Jewish Manhattanite, mid 30's, who loves fine dining, travel, music, working out, baseball and other sports, seeks successful, attractive male, 32-42, with compatible interests. Non-smoker preferred. Note/phone. NYM K648.

Endowed With Wit—Warmth and intellect, I'm a single black female MD, 29. My passions include reading, sports, movies, and maybe you. NYM A210.

Down-To-Earth—Classy, spirited Jewish female with Mae West attitude, seeking professional male, 28-40, fun-loving, spontaneous, adventurous. NYM E222.

Bachelor—34, seeks adorable woman, Catholic or atheist. NYM K694.

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Alarmingly Beautiful, Green-Eyed—Creative professional. 26 years old, known for wit, charm and hyperbole. Literature, film and shopping enthusiast. Prefers very handsome Jewish man, 28-36: successful, self-confident, super-bright, with a great sense of humor. Phone/photo/note. A199.

Thanks Anyway—But I have my own west side co-op, and my own quiet home in the Hamptons. I couldn't care less if you're financially independent and frankly I'm sick of hearing how you want to snuggle with me. If you want a quality woman to answer your ad, let her know your spine hasn't been surgically removed. Don't love the country. Live in it. Forget sensitive - try kind. Don't tell her you're funny - prove it. Don't tell her you're handsome. Tell her you know why Dirty Dancing is a woman's film. Tell her you're 35-45, without using the word youthful. Then, send her a picture that takes her breath away. Most importantly, don't place one of these ridiculous ads out of longing. Place it out of rage and disgust. Do that, and someone unique will respond. I would. NYM A204.

Pretty, Fun-Loving—Yet serious attorney, 31 years, sincere, cultured, Jewish. Enjoys sports, dancing, theater, sunsets and more. Looking for a sincere, no-games professional who must be a nice-looking, nice guy. Photo/phone/note. NYM G391.

Splash!!!—I'm coming out of my shell - could you fit in? I am a divorced Jewish male, looking at the next phase of my life. Seeking those new opportunities, mostly personal. If you love the excitement that life has to offer, then maybe we can share the same shell. If you are mid 30's to 40's, petite and love to travel, I have shells in the Caribbean, Israel and, of course, Manhattan - because I love the Mets. I'm a Pisces - what are you? Photo and phone appreciated. NYM G396.

Very Attractive, Successful—Businesswoman, 5'4", highly creative, slender, giving, bright. You are 37 plus, accomplished, handsome, intelligent, caring, with a sense of humor, lots of character, looking for a serious relationship. Photo. NYM K709.

Burning 40's Writer—Seeks petite, no-smoke candle. POB 13, Washvl, NY 10992.

Gorgeous LI Corporate Exec—I am 36, 5'7", a bright, witty uptown lady who possesses a very appealing combination of class, sophistication and sensuality. I seek a tall, slim, financially secure gentleman, 40-50, who is looking to meet an unjaded, sincere, straightforward lady to be his kindred spirit. He must be open to a one-to-one relationship, be stylish but unpretentious, used to the finer things in life and possess the insight and sophistication to recognize something special - and do whatever it takes to get it. Note/phone/photo ensures a reply. NYM G394.

FL—Blond, 59, top drawer, needs male with similar life style. NYM G405.

Natural Silver-Haired Beauty—38, Jewish, successful businesswoman, smart, independent, down-to-earth - would rather be horseback riding, skiing, hanging out at the beach and raising a family. Seeks happy, affectionate, flexible, alive man for lifetime partnership. NYM E242.

Attractive, College-Educated Woman—36, seeks significant other who enjoys Manhattan, theater, dancing, music, films, traveling. Non-smoker. Photo. NYM T246.

Nerd Seeks Revenge—Jewish executive, 32, seeks stunning Jewish lady, 25-30, for movie-like happy ending. Actually you needn't be gorgeous. Be sharp-witted and warm-hearted. I like long walks, books, conversation, baroque music, laughter. Tom Selleck I'm not - but I am good company. NYM E182.

Unusually Striking—Slim, green-eyed blond (told I look like Garbo, female Bowie) - free-spirited and eccentric with expanded imagination. Seeks same in a very clever, provocative, handsome, healthy, good-smelling, soft-spoken (possibly British) man, 32-45. I'm a writer/artist. Might you be subject material? Send photo/note. NYM E211.

New To NYC—Beautiful blond, enjoys culture as well as the outdoors. Seeks self-assured, compassionate, intellectual, athletic man, 40's. Photo a must. NYM T257.

Lust For Life—Sensuous, elegant lady, 41, fun, warm, smart, pretty. Seeks an evolved, sensitive dynamo. NYM E215.

Seeks Bright, Stable, Beautiful Woman—Impeccable paper credentials: Ivy degrees, published writer, occasional lawyer, high-level civic/political appointments, excellent financial health. Blessed or cursed with striking good looks, top athletic condition, 6'1", 180, age 40. Loyal, and can occasionaly muster charm, wit and sensitivity. Attractiveness and physical chemistry are requisites but more elusive are humor, strong intellect, creativity, literacy, liberal social values, traditional civilized style, character, desire for commitment and reasonable approximation of mental health. Political conservatives, those equating success with fast living, non-culture buffs should look elsewhere. If I'd mastered the art of compromise I wouldn't be running this repugnant ad. Bio/phone, please. NYM H262.

Writer/Editor/Educator—Attractive, petite, young-looking white female, 36, who enjoys music (especially chamber), biking, hiking, old movies and ethnic foods. Seeks white gentleman, educated and attractive, for friendship and possibly a serious relationship. Should be 30-45, average/tall, slim and a non-smoker, who is honest, affectionate, enthusiastic, adventurous and romantic. Note/photo/phone. NYM G312.

Queen Of Hearts—Seeks Ace to complete hand. You are a 25-35, confident, handsome, fun, athletic professional. Take a gamble with this attractive, bright, Jewish female who enjoys the beach, Giants, NYC life. Note/phone. NYM K676.

Romantic LI Academic—Sailing, movies, travel, sushi or sitting by the fire are even nicer when you're with someone you love. I'm looking for that independent, intelligent Jewish woman in her 30's, who will add joy to both of our lives by joining them. NYM E228.

Educational Administrator—Slim, sensitive male, 37, 5'11", seeks tall female, 32-40, with sense of humor, to share life and romance. NYM T255.

Genuinely Handsome Frenchman—39, tall, 6'3", slim, wealthy, sophisticated, visiting east coast in November. Seeks really beautiful lady, age 23-34, for dining, dancing, eventually building a long-term relationship. Compatible lady would be invited to Paris. Photo a must. NYM T258.

Handsome Company President—57, trim, secure, romantic and Jewish. Seeking very pretty lady who is slim, secure and looking to share the finer things in life. Recent photo a must. NYM H260.

Looking For That Exceptional Man—Who can leave his successful business at the end of the day to share his life with a lovely, exciting, successful NYC woman, 40's, who loves the impressionists, fall colors, long walks, and whose busy day will always leave her time for the important things in life - you. If you're looking for warmth and joy that comes from a special, committed relationship, I'd like to hear from you. Letter/phone. NYM T240.

Good-Looking, Successful—Romantic man, 43, with warmth, wit and many interests. Seeks pretty, slim, caring woman, 30-43, for lasting relationship. Photo/phone. NYM E234.

Extraordinary But Modest—Feminine, classy, bright, wicked sense of humor, sometimes too serious, NYC-based Jewish professional, musician. Outgoing though basically shy, fun to be with. Lover of the arts, elegance, simplicity, people, new experiences, learning - tremendous potential for a mutually rewarding relationship. Searching for a professional man, 40-50, with the insight and intelligence to recognize the rare and unique individual I really am and can be with and for him. Note/phone. NYM G342.

Looking For A Man I Can Count On—To play with. I'm a 38-year-old designer with a dog, an apartment with a terrace and a neat car. I don't smoke. My friends say I have an infectious laugh and good sense of humor. You should love sailing and life on the water, be funny, playful and good at whatever you do (it doesn't matter what it is). It would be nice if you were tall, smart, liked jazz, the Mets, could dance and would like to meet my friends. If you live outside of NYC, fine. I want to share a home, buy furniture, take vacations and live happily with a decent man. NYM G346.

Spectacular Woman—I am 32, a brainy, beautiful blond and a very successful designer and manufacturer. I have fantastic taste and style and three degrees - yet I am unpretentious and down-to-earth. My male counterpart is exceptionally successful, smart and handsome, stable, sensitive and caring, 28-40 and Jewish. Photo/phone. NYM G334.

Places In The Heart—Central NJ, striking 36, 5'9", blond professional with a twist of sophistication, personable, sincere, with traditional values. Hot air ballooning, sailing, antiques, arts, NY dining. Seeking attractive male, 30's-40's, emotionally and financially secure, who is assured, relaxed, sense of humor. To share supportive friendship/relationship, possibly leading to more. Photo/note, please. NYM K710.

Come Be My Man!—Beautiful, bright, sensuous, 37, Jewish PhD, successful business; enjoys skiing, sailing, children (yours or ours), life! Seeks interesting, warm, successful male counterpart for long-term relationship. Photo/note/phone. NYM E213.

Man For All Seasons—Warm, witty teddy bear, Jewish sportswriter, sick of singles scene, seeks bright, shapely, independent, double-play partner, 25-35, with passion for Mets, Woody, Carly, cold noodles, warm nights, cats and me, to make my house a homer. Photo/phone. NYM G379.

Romantic Jewish Banker—34, Ivy grad, handsome, huggable, witty and warm. Seeks a caring, cute and curvy Jewish lady, 23-31, non-smoker, for a 24-carat romance. Let's uncork the wine, visit a gallery, go to a show, share The Times over brunch, cuddle close and fall madly in love. Phone/photo. NYM H266.

Quality Not Quantity Desired—32, Jewish, down-to-earth, ambitious, athletic, slender, beautiful female. Into sports, adventures, the ocean, fireplaces, weekends away and photography. Seeks intelligent, honest, successful Jewish man to share the joys of life. Photo please. NYM E239.

Great Neck Gal—Pretty, Jewish, petite, stylish, sexy, down-to-earth, professional, 32, seeks handsome, sincere, successful, marriage-minded male. NYM K680.

Fabulous and Forty—Bright, pretty, funny, upbeat, enterprising, well-educated, Jewish professional woman with character and integrity. Seeks male counterpart who knows he's special, is successful, likes himself, loves to laugh, is supportive, kind, thoughtful and is sincerely looking for a partner to share life's pains as well as life's pleasures. For living proof that beauty is not only skin deep, apply by sending photo, phone and bio. NYM F507.

Attractive Attorney—Slim, 32, Jewish, seeks tall, handsome professional man, 30-40, for lasting relationship. NYM H274.

Wilderness Adventurer Wanted—I get high during strenuous wilderness experiences and while enjoying outdoor settings, especially in remote places. I also enjoy NYC. While in my early 40's, I look much younger, am in good physical condition and am considered attractive. I am deeply committed to conservation issues and my favorite bird is a Blue-Footed Boobie. I am looking for a special lady (both physically and intellectually) who has ample free time to become a friend and to share experiences with. Note/phone. NYM E227.

Unique, Energetic, Attractive—Brunette with green eyes, ready to love and be loved, give and receive, share all my joy and passion with one dear man. I enjoy photography, writing, boating, travel, the arts, dining and dancing. Please be 39-early 50's, attractive, refined, ambitious, intelligent and good. Bio a must/photo a plus. NYM K679.

Woman Real Estate Entrepreneur—Attractive, 30's, spunky, eclectic interests, seeks same in man. NYM K690.

Handsome, Successful Man—Seeking a woman with a quiet quality of being (that I find seductive) and a well-educated interest in contemporary art. Hope you live downtown, are petite, pretty and slim on the outside, and beautiful, playful and warm on the inside. You're 30-something, adventurous and love the outdoors. If you come close to this description, don't hesitate to reply. Photo. NYM H258.

Ebullient And Open—With a healthy sense of the absurd. I'm a highly intelligent Jewish woman, 32, pretty and slim, whimsical yet down-to-earth, with a touch of shyness. I seek a Jewish man, 30's or early 40's, intelligent, generous of spirit and kind, with a delightful wit - a vital person who truly cares about people and knows what's really important in life. Letter/phone. Photo optional. NYM E221.

Exceptionally Pretty, Vivacious—Petite, slim, sensitive Jewish woman, 32, with own business. Seeks handsome, fit, successful, creative Jewish man, late 20's-30's. Photo appreciated. NYM E233.

Looking For The Magic—Single Jewish male, 31, attractive, 5'8", likes film, music, books. Seeks female, 22-30, cute, fun, warm. Photo a must. NYM G335.

Exuberant, Gifted, Handsome—Jewish man, 39, 5'11", intellectually curious, socially aware, seeks playful, loving, extremely bright, quite eye-catching, gentle soul mate. Photo helpful. NYM E238.

Big Chill Type—Single mom, 35, needs warmer-upper. Pretty, tall, vivacious real estate pro and writer, Jewish, seeks attractive, amusing, well-educated man, hip but unpretentious, who likes the outdoors, the lively arts, fine dining and fun times. Photo/note/phone. NYM K673.

Loving, Sensual, Beautiful—Woman, 38, Jewish, mother of one - warm, smiling, playful, focused, compassionate and supportive. Seeks older, family-oriented, innately sexy, emotionally available man, to adore, body and soul. NYM H261.

Casting Call—Seeking petite Jewish female lead opposite 40 plus male in old-fashioned romantic epic. Plot involves good food, wine, country inns, jazz, beaches and lazy Sundays with The Times. Prefer photo. NYM E202.

Engaging Woman—Lovable, lovely and literate, notable sense of humor, seeks man of achievement, 35-45, with substance, spirit, savoir faire. NYM H257.

Blond Professional, 27—Looking to meet fun, attractive Westchester man. Love outdoors, city stuff, politics, witty conversation. Note! NYM H254.

Cultured, Educated Entrepreneur—56. Wishes to meet attractive, elegant, sophisticated lady. Note/phone. NYM T218.

Fatal Attraction?—Fiery blue-eyed redhead needs wimpy, insecure, dull, homely, dispassionate, impotent male for smothering relationship. No tennis, culture or class, specifically, no one sincere, humorous and supporting. Note/photo (if the camera doesn't break). NYM G370.

Sparkling Eyes And Smile—Slender, pretty banker, warm and bright, seeks to entice Christian, 30-38-year-old, old-fashioned charmer, secure, smart and resourceful, to enjoy romance, good cooking, entertaining, seashores, world affairs and family. Photo. NYM H275.

Jewish Mother's Dream—Very handsome, successful, 35, 5'9", dentist - fit, real *charming, a true gentleman. Seeks a 30 or* younger, Jewish professional (please specify) lady who is slim, genuinely beautiful and charming, for a lasting relationship. Photo a must. NYM E169.

NJ Lady—39, shapely and sophisticated, seeks European-type gentleman. Likes beaches (not long walks), sports cars and quiet evenings. Photo/phone. NYM G393.

Italian Gentleman, 58 Years Old—Seeks a shapely and elegant lady for friendship and romance. Phone/photo. NYM T237

Considerate, Handsome Man—Friendly, tall, vibrant non-smoker, 45, well established. Yearns to marry and take good care of you: woman under 35. NYM E128.

Handsome Psychologist—Young 41, sincere, down-to-earth, looking for bright, attractive woman, 20's-30's. Photo, please. NYM A206.

Knockout Blond—Seeks man of her dreams. He's an extremely handsome, exceptionally secure, accomplished, intelligent Jewish man, 26-34, 5'10" plus, who enjoys rich living and desires the love and *attention of a sweet, fiery, beautiful lady.* If you are accustomed to the finer things in life, then you'll certainly appreciate me. Note/phone/photo a must. NYM G388.

British-Jewish US Resident—New To NY, 28, 5'10", handsome, slim professional. Seeks a bright, witty, attractive Jewish lady to explore NY and more. Non-smoker. Photo/note. NYM H223.

Caring, Handsome Dentist—30, Jewish male, looking for pretty, slim, non-smoking female who shares my love and concern for animals and nature. Let's build a solid future together. Photo/note, please. NYM A197.

Enthusiastic, Romantic—Fun, tender, very pretty, lovable Jewish PhD, mid 30's. Enjoys sharing convivial and serious moments. Seeking successful, loving man, 32-45, with sense of humor, who appreciates traditional values in a modern woman. Likes the arts, travel, good conversation. Marriage-minded. Bio/phone/photo optional. NYM G412.

Consummate Woman—29, successful, slim and Jewish, who loves, fun, sun, sailing, four-legged furries, quiet dining yet loud parties and lots of romance. I am now looking to settle down with same, if you're 29-36, professional, outgoing male. Bio/photo optional. NYM H265.

Handsome Manhattan Professional—51, enjoys walking in the Alps, biking in Ireland, tennis, figure-skating, classical music, theater, and good conversation. Seeks warm, attractive woman, 37-45. Recent photo/note. NYM G390.

Tired Of City—Never married, 38, Ivy, Jewish, 5'11", 190, non-smoking man desires to meet smart, lovely woman with home, career and/or family in Westchester or CT. NYM T238.

Nice Jewish Woman—I'm also 27, intelligent, attractive and an art director. I love people, art, movies, walking, the beach and I'm spiritually aware. Seeks nice Jewish man, 27-33, who is also intelligent, handsome, friendly and successful. Note/phone/photo. NYM H259.

Romantic, Effervescent, Pretty—Sensitive, family-oriented Jewish female, 30, enjoys theater, dining out, Hamptons, the Mets. Would like to meet established male, 32-40, for serious relationship. Non-smoker. Photo appreciated. NYM G397.

Professional Male—45, humorous, easy-going, romantic, athletic, enjoys a warm, slim, stable woman. NYM G383.

Beautiful, Elegant Widow—A woman with class, mid 50's, Jewish, warm, bright, active executive, young in looks and in heart. An incurable romantic with a love of life and all the good things it has to offer. Looking to share it again with someone who is all the above and who would enjoy my country home, NY apartment, the arts, fine dining, tennis, golf, travel and especially loving and laughing. Non-smoker only. Note/photo. NYM K692.

Jean Simmons/Ali McGraw Type—Uniquely pretty, professional, slim, classy. Seeks successful, quality, attractive man, 38-50, who could appreciate the finer things in life. Phone/photo. NYM G395.

Manhattan Intellect, PhD—Seeks joy. If you're literate, truly pretty, to 43, let's meet. I'm 54, a cerebral, handsome, successful fellow who, as bright as the sun, wants us to share life's glow forever. Bio/recent photo a must. NYM K684.

Nice, Funny Guy, 33—Would like to meet good-looking, nice lady. NYM T261.

Doctor-Lawyer-Indian Chief—33, dull and desperate, the fat boys laugh at me...if dissatisfied with real men, gamble and send photo. NYM K698.

Feminist—Loath to attempt self-description or a standard for the "ideal", would like to meet an interesting man. NYM G371.

Irish-Catholic Cutie—30, 5'3", 118 lbs, loves old movies, arts, outdoors, dancing, dancing outdoors. Seeks witty, sincere Christian male, 28-35, for friendship and *hopefully more.* Photo/note. NYM K699.

Black Male—48, handsome, successful media professional with front row tickets to almost everything. Seeks female who is seriously in need of a big warm hug. Race unimportant but please, no meanies. NYM E219.

Female Bruce Willis—Fun-loving, adventurous, full of laughter, vivacious, down-to-earth - plus warm, sensitive, smart, stable, healthy life style, cultured, athletic, RN. All available for the first time in a pretty, blond, 31, 5'7", voluptuous (not fat) package. Wants to romance with Mr. Right for a lifetime. Note/phone/photo. NYM K651.

Successful, Hectic—Exec, 44, sincere, caring, warm, sensitive with a sense of humor and a love for scuba diving but also a yen for quiet, laid back at home type weekends seeks attractive female with similar feelings. Letter/photo, please. NYM E241.

Woman In Law School—31, Jewish, with tiny adventurous streak, who likes the beach, theater, movies, pets and time with family and friends, would love to meet a smart, caring, funny man. NYM K693.

I Know I Can Find—The special gentleman I'm looking for. He's warm, caring, *compassionate and a cultured man who* likes life. He's a professional, preferably a physician or psychiatrist, 33-47. I'm an open, warm, sincere woman who enjoys sharing and caring. NYM G403.

Pretty Professional Lady—Looking for a male counterpart for serious relationship, 42-52 years. E216.

Time Of My Life—Seek professional, tall, athletic, fun, Jewish Patrick Swayze-type (26-36), for single, 5'8", blue-eyed, long, dark-haired, pretty Jewish female, 27, who is fun, a good person and loves skiing, horses, ice skating, tennis and, of course, movies etc. Photo please. NYM E231.

For My 30th Birthday—My friends authored and sponsored the following: "Tall, beautiful, accomplished, Irish, extremely classy - and loads of fun in spite of it all. You, similarly, are an inexplicably unfound treasure. Photo, phone and detailed product literature." (I wanted a coffee grinder, but they insisted.) NYM E244.

Female, 25, Jewish—Ivy League professional, tall, good-natured, romantic with a sense of humor. Seeks compatible male, 25-30. Photo a plus. NYM T263.

Attractive Blond Female—Eager to share her residential paradise in Montego Bay, Jamaica with mature professional or retired white male. Bio please. NYM E235.

CEO Trial Attorney/"10"—Frequently told I resemble Audrey Hepburn. 41, 5'5", 117 lbs. Created large, well-known NY real estate company. Previously 8 years as trial lawyer. In very good shape, tennis and jogging. Love literature and write poetry. Great cook. Philosophy: truth is beauty. NYM G384.

Energetic, Blue-Eyed Woman—29, interested in the arts. Seeks trim, intelligent Jewish man, 29-37, who doesn't smoke, belch or watch too much TV. *Photo/letter/phone.* NYM T250.

Cute Comptroller—33, 5'9", 'guy-next-door' type seeks 'lady next door' to make our lives add up. NYM K701.

Oriental Beauty Sought—By handsome, successful attorney, 48. Enjoys art, dining, travel. Please be 33-40, slim. Photo/note a must. NYM E220.

Handsome Lawyer—27, bright and successful, looking for a bright, pretty Jewish woman for a fun-loving relationship. *Photo/note/phone, please.* NYM H273.

Tall, Good-Looking, Successful—Corporate white male executive with a sincere and charming personality, looking for a fun and sensitive woman. Photo would be appreciated. NYM G367.

Unusual Woman—Bright and pretty, 38, slim, 5'7", divorced, successful corp exec, native Texan. Enjoy many things, from bicycling to opera (even doing nothing sometimes). I am warm, sensitive, unpretentious and have a good sense of humor. Also classy and chic. Looking for warm, sensitive, mature man for friendship, romance. Photo appreciated. NYM A203.

Wanted: Cover Girl—23-29, with traditional Jewish values - a sexy, sophisti*cated physical knockout, whose humility* brings her down to earth. I'm a dashingly handsome corporate president, rock-solid physique, 33, 5'11". If you're a head-turner in the city but a country girl at heart, we should meet. Photo a must! NYM G404.

Tall, Dark And Handsome—Real estate developer, Jewish, 31, 185 lbs. At 6'1", with dark curly hair and mustache, I am considered quite good-looking. Avid skier and wind surfer. Am adventurous, spontaneous and unpretentious. Can even iron *a shirt and serve a gourmet dinner.* Seeking an attractive woman with self-confidence and plenty of her own style, who doesn't follow fads but creates her own, and whose flair for romance is only surpassed by her desire for commitment. Photo/phone. NYM G387.

Fine Wine Only—42-year-old, handsome, fit entrepreneur with style seeks woman of inner and outer beauty. Non-smoker, sexy in jeans or black gown. Must love to travel, laugh and exercise. Note/*photo/phone.* NYM H268.

I Seek A Full-Figured Woman—Who enjoys movies, dining out. I am a professional male, 33, cute, honest. Would love to hear from you. Phone. NYM T260.

STRICTLY PERSONALS

Handsome, Tall, Athletic—How about a loving partnership? I am a Jewish teacher, 45, 6'1", funny, with lots of time to share with bright, Jewish, nurturing, adventurous Manhattan woman, late 30's-mid 40's. Note/photo/phone. NYM T249.

Sensuous Professional Female—Seeks man of intelligence, warmth, wit and style. Must be Christian, 5'9" or over, 45-55, single and well-bred, love outdoors/indoors. Photo/phone. NYM T222.

Autumn Is For Beginnings—I'm in my mid 50's - petite, pretty and svelte, mid-European roots. If you're cultured, warm, established and fun, may we meet? NYM E223.

Bright, Attractive, Slim And Curious—Woman, 41. Are you bright enough to be curious about me? Photo appreciated. Note/phone. NYM G352.

Quality Not Quantity—Very substantial gentleman for independent, 40ish lady, to share a slice of life with. Phone/photo/note, please. NYM H251.

Single Jewish Male—Handsome, tall, intelligent, affectionate, 36. Seeks affectionate, attractive, single Jewish female, 27-36, with some Jewish traditions, as companion and lover. NYM H252.

Very Attractive, Trim—Fit, financially secure, Jewish female professional seeks male over 58 with similar qualities. Note/photo. NYM K654.

Body Builder, Businesswoman—39, successful, attractive, intelligent, with interests in travel, food, film and Caribbean culture, seeks male equivalent. Must be tall, 39 plus, extremely fit or body builder. Race not important. Photo/phone/note. NYM H277.

Attorney—45, tall, athletic, Jewish. Seeks a woman, mid 30's to early 40's. Photo appreciated. NYM G378.

Plain And Simply—I want to get married, have kids and live happily ever after. A beautiful, athletic, classy and fun woman under 30 would greatly help. Me: I'm a terrific upper-west-sider, very athletic, stubborn, charming, semi-good-looking and a tad arrogant. What more could you want? Note/photo, please. NYM G399.

Secular Humanist—Exciting, eclectic, striking brunette publisher, seeks man of integrity, emotional depth, intellectual substance, 40-50. NYM G411.

Attractive, Successful Professional—Jewish single female, 32, non-smoker, 5'3", bright, caring, sensitive and a good-humored conversationalist. Seeks a bright, handsome, Jewish, career-oriented male, 30-35, who is independent, secure and adventurous. Should also enjoy the city, traveling and have the desire to develop a long-term relationship. Note/photo/phone. NYM K681.

Millionaire Male—30, involved in real estate, seeks a beautiful, outgoing woman who enjoys champagne and caviar evenings, traveling to the Caribbean for long weekends, fast cars and the better things that life can offer. Note/photo a must. NYM G402.

Not Perfect, But Special—35, warm, slim, pretty Jewish professional. Loves music, arts, travel, more. Seeks Jewish, marriage-minded, caring, successful man to share life's joys and sorrows. Phone. NYM G414.

Fall In Love This Fall—Successful Jewish male writer, 31, with terrific sense of humor. Seeks creative, bright, sexy woman (any religion) who knows how to throw a football or wants to learn. Photo optional. NYM T247.

Metro Builder—Looking to build with a female who shares many of the same interests. A female who enjoys the arts, music, dancing, dinner parties, travel, dining out, skiing, jogging, staying in shape, beaches, exploring town and country or just being with friends. If you are a professional, non-smoker/drug user, between 28 and 42 years old, 100 and 120 lbs, 5'4" and 5'7", interested in meeting a man in his 40's, 5'10" and 142 lbs, tell me about yourself. I'm Catholic - you don't have to be. Photo, your option. NYM T264.

Self-Employed, Pretty,Professional—Funny, Jewish, who loves to dance, dine and coach-potatoe with you. You are a tallish male, 30-40, attractive, intelligent, sense of humor and able to love. Note/photo. NYM K702.

Play Your Options—Beautiful Wall Street woman seeks dynamic Jewish man, 38-50, who loves the world of high finance but also knows the value of true love. Tennis, arts, laughter round out portfolio. Note/photo please. NYM E226.

Ready For Marriage And Family?—Warm, attractive, successful, unpretentious PhD psychologist, health-conscious non-smoker, 43, 5'10", 160 lbs. Seeks a loving, caring woman who, like me, finds that life is more fun when shared. Photo appreciated. NYM H271.

Vibrant, Very Attractive—And successful businesswoman, 40, with great brown eyes. Seeks a warm, passionate, sincere and equally prosperous man for a committed relationship of fun, ease and mutual respect. Phone and photo please. NYM T251.

Honey, I'm Home—And I'm ready for love, creative mind-mingling, sharing my toys, friends and future with an athletic, handsome, secure, humorous, motivated Jewish man over 30. Photo. NYM G400.

Very Pretty, Petite—Blond. Resides in Westchester. Interested in meeting secure man for serious relationship, 45-55. Photo/phone/note. NYM K685.

Staten Island Treasure—Beautiful, slim, blond, divorced, Jewish RN/actress, 42. Seeks tall, successful, tender, sincere, professional male, 40-50, for lasting relationship. NYM T248.

Pretty, Vivacious Professional—Trim Jewish female, 30, wide range of interests, seeks counterpart for sincere relationship. Photo/phone. NYM K675.

Cute Jewish Female—Honest and caring, seeks sensitive mensch, 27-35, to help celebrate her 30th birthday. NYM K639.

Ready To Settle Down—With right woman. Jewish, 44, 6'1", divorced. Enjoy city and country life, opera, theater, sports. I've been told I'm intelligent, warm, giving with a sense of humor. Seeking loving, warm, spirited, special lady, 34-41 - residing in Manhattan or north shore - attractive, intelligent, professional. Note/photo/phone. NYM K652.

Sensitive Male—36, seeks 'A-Bridge-Across-Forever' relationship with a growing lady who wants a family. NYM G366.

First Offering:—Seeking and haven't yet found that special lady who is very attractive, vivacious, 37-43 - possessing an abundance of class, gray matter, warmth and humor. I'm a socially unacceptable smoker, Jewish, an attorney, 48, 5'8", 154 lbs, stable, sensitive and personable who enjoys a woman who enjoys travel, dining, cocktails, and having good times with me or family and friends. Respond with photo and note so that we can fulfill our destiny. NYM G407.

One Plus One Equals One—One young woman of height, beauty, courage and ambition, looking for the other one, if he is over 6 ft, attractive, brave, adventurous, and Jewish too. Let's make this equation work! Photo/note, please. NYM K683.

Attractive, Affectionate, Classy—Down-to-earth Jewish lady, 38, 5'7", successful, secure, who is understanding, sincere, open, educated and caring. Loves beaches, walks in the rain, laughing, picnics, holding hands. Looking for male, 32-46, who feels and cherishes the same joys of life. Note/photo. NYM H267.

Single Jewish Businessman—26, 6', 175 lbs. Looking for slim, intelligent Jewish female, 23-30, who's tired of the latest chic nightspots. Photo/phone/note. NYM H230.

Try Me—At least for a dinner date! I'm male, 31, 5'11", 150 lbs, Jewish and real cute, with blond hair and brown eyes. On a more personal note, I'm very affectionate, giving, supportive, honest, communicative and have a great sense of humor. I work (too many hours and hence this ad!) as a partner at a Wall Street firm. I'd really like to meet someone bright, energetic, nurturing and playful with whom to share romantic evenings, summers at the beach, exotic travel, time with family and friends, and more. I'm most attracted to a woman with natural, pretty looks and an athletic figure. So if all this sounds interesting, take a chance and drop me a note, your photo and phone number. You won't regret it! NYM G386.

Fafalafaga—Pretty, slim, vivacious, Jewish professional woman, 35, would like someone to help find out what it means. Photo appreciated. NYM H272.

Terrific Blond Writer—Seeks huggable partner - non-smoking male, 40-55, for old movies, country drives, sharing holidays and beyond. NYM E224.

Slender, Attractive Man—47, enjoys art, music, history, conversation, biking, travel. Seeks emotionally open, intellectually alive, slim NYC woman. Note/photo/phone. NYM K660.

More Than A Dream—Alluring beauty - tall, dynamic, Jewish, 28, enchanting eyes, captivating smile, intriguing mind. Seeks urbane Prince Charming to share dreams and realities. NYM E229.

Renaissance Gentleman—Well-educated businessman, 35, slim, fit, handsome. Seeks lovely, slim and sexy, intelligent, health-conscious lady counterpart who aspires to humanistic ideals and savors romance, sincerity, intimacy and sensuality more than a "material world" and success. Recent photo, please. NYM E217.

Pretty And Playful—Jewish female, registered nurse, 28, Ivy, kosher, seeks non-smoking, fun-loving, easygoing man who loves people and pets. Photo. NYM G380.

Long-Shot Ad—Health professional, part-time parent of adorable toddler, late 30's. Seeks woman with left politics and sense of humor. Photo nice, not necessary. NYM E214.

Sincere—Spiritually-minded Christian, professional white male, 46, 6'. Can you tour 50 miles plus on a bicycle, roller skate, run minimum of 3 miles, sit on the beach at sunrise, endure hours of racquetball, dance and enjoy the arts? Warning - I giggle at wooden ducks. Send short note, current photo; will reciprocate. POB 1399, Jackson Heights, NY 11372.

Academic Physician—Ivy League, tall, handsome, fit, former professional athlete, intellectual, bright, Catholic, 35. Seeks to meet attractive, caring, intelligent and interesting lady who values warmth, good conversation, a spirit of fun, fidelity and sharing the above with the right guy. Photo/phone preferred. NYM G277.

Seductive Elegance—Beautiful, warm, distinguished heritage, 44. NYM G309.

Pretty, Green-Eyed Lady—31, intelligent, affectionate, slim, professional, Jewish, with many interests. Seeks male counterpart, 30-39, with senses of humor and adventure. For fun, romance and a lasting relationship. Note/photo. NYM T244.

Sincere, Successful, Serious—Single white male, 38, handsome professional. Seeks black woman - tall, warm, caring - for lasting relationship. NYM K655.

Very Attractive, Petite Woman—39, intelligent, warm, funny, would like to meet a man of integrity, humor and kindness. NYM H222.

Widower, 60—Would like to meet woman, 50-57, who feels at home in mink or fox, for dressy social events and for a long-term relationship. NYM T262.

Very Pretty, Sophisticated—Slim Jewish brunette, 5'6", who is a hopeless romantic. I am a music executive with warmth and sensitivity. Are you that good-looking, successful, bright man, 39-52, who loves life and, like me, is looking for that very special, high-calibre person? If so, please send note/photo/phone. NYM G341.

Sincere, Slender Woman Wanted—By 5'8" Jewish male, 40, for fun and romance leading to a serious relationship. I am considerate, physically fit and somewhat shy. Response welcomed from Oriental female. Note/photo. NYM E232.

Medical Researcher—32, successful, good-looking (honest), easygoing, likes squash, skiing, theater, etc. Seeks Jewish woman, as willing to give as I am. Photo/note. NYM H279.

Paging The Man—Who is tall, slim, 30's-40's, and emotionally available for a slim, really attractive, really special, 32-year-old woman who really has her priorities straight. Note/phone. NYM K687.

Sensuous, Creative, Sophisticated—Very attractive, 38-year-old blond Manhattanite, slender yet curvaceous. By day vice president of a nationally known company; at night wishes to enjoy more romantic pursuits. Interests range from poetry to philosophy, city activities to country retreats. Seeks an earthy yet sophisticated and elegant man, 42 plus, successful, not afraid of adventure and commitment. Note/photo/phone. NYM A207.

Who Has My Glass Slipper?—Cinderella looking for her handsome Prince Charming. I am 5'4", pretty, redhead, Jewish, athletic, successful, financially secure, outgoing yet shy. I love music, theater, tennis, travel, fun-filled, adventurous days and romantic, intimate nights. If you are 33-45, bright, successful, secure (both emotionally and financially), are ready to share and commit to a wonderful relationship leading to "...and they lived happily ever after," send letter/phone - and a photo would be appreciated. NYM T235.

Very Pretty Model Type—Slim, 5'7", psychotherapist, 50's, fun-loving, warm, sensuous. Seeking very intelligent, successful and sensitive male with good sense of humor and joie de vivre, 50-65. Photo/phone. NYM H263.

Wall St. Millionaire, 38—Good-looking, athletic, very sophisticated. Looking to meet a slender lady with class, beauty and brains. No photo, no reply. NYM T223.

Physician—Very handsome, successful, warm, sensitive, romantic, 35. Seeks very pretty, affectionate, intelligent Jewish woman, 23-31. Send photo. NYM E230.

Internationally Recognized Attorney—Handsome, athletic, kind, likes art, travel, music. Seeks JD/MD, slim, pretty, 38-45. Photo a must. NYM E212.

Huntress Sought—For captivating the elusive "Grand Passion". Must be well-bred, tres chic, 30's, internationally-minded. Your guide, The Great White Hunter, is tall, dashing, 40, self-made and easily tickled. Was that a rustle? Photo appreciated. NYM T259.

Attractive Professional Woman—Of warmth, wit and wonder - particularly about how this is going to turn out, desires single white male, 30's-40's, for sharing your interests and mine (which are many), laughter and possibly love. NYM H264.

Sexy, Successful—Musician/entrepreneur, 6', 35, trim, seeks inspiration for love song from jazzy, upbeat, beautiful female. Try a note. Photo/phone. NYM H200.

Warm, Pretty, Funny—Tall, slim, Jewish, natural blond, just turned 40. Love riding, sailing, theater, antiquing, beach/country. Have everything (career, friends, NYC co-op, car) except a tall, gentle, warm, romantic, successful man, 36-45, to share it with. And you? Photo/note. NYM K706.

Successful, Independent Entrepreneur—With international interests, multilingual, 57, over 6', athletic, with rich cultural background. Seeking a very attractive, elegant, vivacious, financially independent, professional woman with charm and wit. Note/photo a must. NYM G413.

Adorable, Athletic—5'2", 118 lbs, brown hair, green eyes, 32. Looking for white male under 40, athletic and into camping. Photo/note,please. NYM K711.

Sincere, Sensitive, Successful—Businessman, 39, 6'1", 180 lbs, widowed with 3 children under 14, seeks caring, tall, educated, Italian-American lady to share life's joys and treasures. Bio/photo. NYM G372.

Tall, Tan, Young—Lovely, the woman from New York Magazine goes walking - and when she passes...Actually: tall (sort of), tan (fading), young (mid 20's) and lovely (brown hair and green eyes) ex-model, successful professional woman. Presently singing solo. Looking for the man from Ipanema - or Manhattan. NYM H244.

Attorney/Businessman, 43—5'10", 170 lbs, Jewish, northern New Jersey resident whose interests include music, travel, photography. Seeks successful lady (30-40) whose interests are similar, for a serious relationship. Sense of humor mandatory! Recent photo with your reply would be helpful. NYM E225.

Wanted: Man Of Vision—With twinkle in his eyes and impish grin in his heart. I'm 40, warm, loving, playful, earthy, feisty, creative, sensual, sometimes childlike, and seek man who is similarly blessed. NYM H256.

Successful Female Exec—37, slim, pretty, egalitarian but feminine, financially secure, with daughter age 9, loves theater, dancing and travel, being treated like a lady. Seeks thin, professional male, 35-45, previously married, amenable to marriage and having a baby. Phone/photo. POB 692, Totowa, NJ 07512.

I Love—A successful, traditional man with a sense of humor, positive thinker, 50's to low 60's, who loves an elegant, attractive, feminine woman. NYM G389.

LI MBA—Wasp male, 40, 6', likes music, dining, travel, outdoors. Seeks non-smoking, smart single gal, 32-39, slim and outgoing. Note/photo. NYM T243.

Lady With Verve—Attractive, early 40's, successful art business-owner. Needs bright, dynamic man to share exciting life. Note/phone/photo. NYM K618.

Jewish Male—Youthful 42, quiet life style, seeks slim lady, 30's. NYM A200.

Physician Of Means—Late 40's, enjoys NYC, travel and the classics. Seeks independent lady. Bio/phone/photo required. NYM G368.

Still Searching For Signs—Of intelligent life in the universe. This tall, blond, blue-eyed, slender Jewish female, 28, successful, warm, playful and bright, seeks like quality in a 28-35-year-old Jewish male, for a serious relationship that will end my search. Photo/note. NYM H250.

Wanted: Lady, Jet Black Hair—Exotic, slim, affectionate, 30's. For tall, slim, accomplished, warm reliable man. Reward: lasting relationship. Photo. NYM T265.

Very Sweet—And also very pretty, bright lady, 43, looking for especially warm, funny, passionate, sincere man, age unimportant. NYM G333.

Warm, Witty, Bright, Pretty—Elegant, slim, sincere and caring professional, 39, enjoys dancing, theater, bicycling, karate. Seeking male counterpart for a meaningful relationship. Phone/photo. NYM T239.

Someone To Share—Sundays and Sundaes, to talk with, laught with and care deeply about. Some introstective secure open man to be my best friend. I'm 40, petite, upbeat, bright, warm, professional and very pretty. Note/photo. K695.

Affable, Gentle Academic—Late 40's, compassionate, affectionate, well traveled, modestly funny. Seeks compatible female for friendship, tennis. NYM T253.

Successful Ad Man—30's, 6', with looks, charm and sense of humor. Seeks female equal. Photo please. NYM G385.

Warm-Hearted Friend—Financial exec needs hugs! 34, 6'1", mature bear, looks and humor. Desires accomplished, professional lady, 28-38, 5'5" up. Share interests now and long-term! Note/expectations/phone/description. POB 359 Rockefeller Center, NYC 10185.

Sick Of Seeks—Irreverent, iconoclastic MD needs slim woman, 40's, who can satisfy his poetic soul, intense sensuality and creative thought. NYM H239.

Living Doll—Beautiful red-headed attorney, seeks succesful, handsome, masculine, fun-loving, generous Jewish male, 30-40. Photo for response. NYM H276.

Exciting, Radiant Beauty—Within and without, 29, 5'6", professional woman. Seeks handsome, warm Jewish achiever with high moral character for tender relationship. Photo a must. K697.

Lively, Lovely—Literate, athletic lady, English professor, 39, seeks man of warmth and vitality for caring and lasting relationship, 38-50. Photo. NYM G363.

Warm, Upbeat, Pretty—Jewish widow from Fort Lee. Seeks caring, stable man of quality, 58 plus, to share golf, travel, theater, laughter, hugs. NYM H235.

Interestingly Intelligent—Quite handsome white male, 39, seeks shapely, sassy female for fun, friendship and adventure. Note and photo, please. NYM G374.

She's A Looker—Gorgeous Jewish man, 28, seeks extremely beautiful lady who loves and appreciates the finest things in life and can still see clearly. If the words 'taco' and 'tab' are as comprehendable as Aspen and Rio, let's get together. Photo/bio a must. NYM G375.

Very Successful, 44—Likes to play all types of sports, fine dinners and travel. Photo/phone. K691.

Wall Street Story Teller—35, 5'10", Israeli-born, seeks a happy, curious, witty Jewish woman to grow and cuddle with. NYM K682.

Tall, Handsome Man—29, Jewish, blue-eyed, gentle, stable, witty, well-educated, seeks wonderful Jewish woman for love, commitment, marriage. NYM K696.

Asian-American Professional—Male, 27, seeks witty, career and family-minded counterpart, 5'- 5'7", 22-27, with a great sense of humor and adventure. Photo/bio/phone desired. NYM A201.

Sephardic, Smart, Sexy Lady—37, wants tall, handsome man, 35-43, with hair on his head and love in his heart. NYM K678.

We're Both Looking—For the same thing. Your photo and phone will get you a call from a sincere, secure, divorced Jewish entrepreneur, new to NY and looking for an intelligent, articulate, professional woman, 35 plus, to share life's pleasures. NYM G409.

Attractive White Male—31, seeks female, 20-35, for love and commitment. Photo/note/phone. NYM A209.

Tall, Handsome, Successful Gentleman—Mid 60's, desires Jewish, refined, warm lady, mid 50's, slim, physically and mentally attractive. North Jersey only. Note/recent photo if available/phone. NYM K552.

Very Successful Artist/Teacher—Warm, handsome male, 42, 5'9", well-educated, who has a great compassion for other people's feelings. Seeks female soul mate, 27-35. Photo/bio/phone. NYM K704.

Attractive Therapist—36, with sensitivity, humor, enjoying jazz, film. Seeks special man, 30-45. Photo/phone. NYM K708.

Shy, Sensitive, Intelligent—26-year-old man, seeks similar, attractive female for lasting relationship. Photo. NYM E218.

Handsome, Intelligent, Successful—Single male exec, very young 40, athletic, Manhattan resident, interested in travel, exotic cars and all that NYC offers. Seeks extremely attractive, sophisticated female, 25-38, sensual, feminine. Photo and phone, please. NYM G401.

Jewish Male, 31—Slim chiropractor seeks female, 23-28, non-smoker. NYM G410.

Successful Dentist—Athletic, witty, honest, creative, 5'7", Jewish. Seeks attractive, intelligent, personable lady, 25-40. Note/phone/photo. NYM K677.

Attractive, Elegant, Warm Female—Many interests. Seek caring, secure Jewish man, 48-60. Non-smoker. NYM K705.

An Uncommon Man—Non-corporate maverick, high eclectic energy, verbal, aware, athletic, tall and trim. Very successful, selective, sensitive. Looking for great relationship with a high quality woman, a tall, shapely head-turner, smart, well-balanced, soft egdes, free to explore, under 40, non-smoker. No reply without photo/bio. Prefer NJ or NYC. POB 100, Roseland, NJ 07068.

ANNOUNCEMENT

Adeline, D.—Your friends wish you the happiest of birthdays. Esther and Phyllis.

Florence, August 21—Me: semi-shy academic, Riviera-bound. You: luscious ex-Metropolitan. See you again? NYM K643.

J.M.—Beware of "The Gut Feeling." It is keeping you away from total happiness.

Meryle Jeanne—No phone on your photo to H086. Box 253, Forest Hills, NY 11375.

Seeking Travel Buddy—For December trip to Bali. Share expenses. I'm a beautiful woman, 39. NYM H269.

Tennis Anyone?—NYC single man, 36, with car, seeks partners. NYM K668.

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 601

BY MARY ANN MADDEN

A. HOWARD JOHNSON STRAWBERRY CONE DARLING.
Q. What snack did you buy at the motel, dear?

A. "OLIVER'S STORY."
Q. What did you like least about the Iran-contra hearings?

A. JOHN PAUL RINGO AND BOB.
Q. Name a Pope, a Dope, and a Hope.

Above, the Answer Game. Competitors are invited to invent one such pair: a plausible answer followed by an improbable question.

Results of Competition 598, in which you were asked to redefine familiar names altered by a one-letter omission.

Report: Right to the repeats, recent arrivals first: Imeld Marcos. Gary Hat. Donald Rump. My Irving (the doctor). Pee-wee Heman. Margaret Hatcher. Dr. Rut Westheimer. Ally Seedy. And T. Bone Pickens. Duplicates from the past: Jerry Le Lewis. Ante Alighieri. Walt Hitman. Dustin Offman. Mary Queen of Sots. J. Sebastian Bah. Wolfgag Mozart. Zero Motel. Mickey Muse. Sammy Dais. Sigmund Feud. Sony. Her. Al Capon. Uke Ellington. Herman Wok. Bette Idler. Mme. Ovary. Carl Saga. New to us, but, uh, not evocative of our unyielding good taste: Michael Dukaki. Franz Kaka. Don't look at us. We just work here.

First Prizes of two-year subscriptions to "New York" to:

MYRNA OY—star of "I Gave Them the Best Years of My Life."
Judith Shay, Bronx
sp. ment.: Mary Sullivan, Cincinnati, Ohio

JAMES LAPIN—prolific playwright-director; "Sunday in the Park With Harvey."
Jim Speer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

VICTOR HUG—author of the classic "I'm O.K., You're Miserable."
Laura Shea, Brookline, Mass.

WINNIE THE OOH—imaginary childhood playmate of Merv Griffin.
John S. Koehler, Washington, D.C.

And Honorable Mention to:

DUNCAN HIES—fast-food gourmet.
Brian Bracey, Burke, Va.

PORKY PG—star of cartoons for the mature audience.
Laura Hershman, Tampa, Fla.

NAH WEBSTER—author of unpublished dictionary.
Carolyn O'Daly, Garrison, N.Y.
sp. ment.: Lauren Fields, Pt. Wash., N.Y.

SIR LACELOT—Round Table fop and creator of the Knightgown.
Robert A. Doyle, Tiverton, R.I.

VAN THE TERRIBLE—owner of the worst moving service in Russia.
Bernard Lovett, Hillside, N.J.

DAIS MAE—the toastmistress of Dogpatch.
Marge Schauer, Washington, D.C.

MARY PICKFOR—actress and lottery winner.
Jeanne Pavon, Mahwah, N.J.

BADFORD DILLMAN—actor, Edsel salesman.
Cassie Tully, Spring Valley, N.Y.

SIR ARTHUR ONAN DOYLE—author of "Sherlock Holmes Solves His Own Case."
Jeff Turkel, Brooklyn

NIKOLAI GOGO—Russian novelist and cage dancer.
David English, W. Somerville, Mass.

GEORGE OWELL—writer who predicted 1984 would be one of those years.
Richard P. Monley, Birmingham, Mich.
similarly: Mark Calandra, Boston, Mass.

RICHARD MIHOUSE NIXON—former President and Rosemary Clooney fan.
Dorothy Mandel, Halesite, N.Y.

DBRA PAGET—voluptuous starlet.
Dana Sachs, West Haven, Conn.

SHLOCK—Venetian moneylender, collector of Capodimonte.
Dana Sachs, West Haven, Conn.;
Carol Weiss Rosenberg, South Bend, Ind.

VIGIL THOMSON—composer of dirges.
Dinnie Martinson, Wheaton, Md.

EDWIN MEEE—self-absorbed attorne general.
Carter A. Daniel, Pompton Plains, N.J
Roger E. Yarbrough, Burlington, N.C
Sandy Kalm, Salt Lake City, Uta

CHRISTOPHER URANG—playwright and ger tleman's gentleman.
Emma Dolby, Catalina, Cali
sp. ment.: Melinda Kevis, Cambridge, Mas

JORGE LUIS BORES—tedious Argentinia writer.
Kitty Greenfield, Gladwyne, Pa
Robert V. Kushner, N.Y.

DAMON RUNON—prolix writer.
Jill Martinson, Wheaton, M

WYSTAN "UGH" AUDEN—unattractive poet.
Robert B. Brown, N.Y.
sp. ment.: Sophie Amster, Miami, Fl

ROVER CLEVELAND—Ohio's official mascot.
Jim Smith, Delmar, N.Y
similarly: Oscar Weigl
Whitestone, N.Y

JEFF GOLDBUM—star of the remake "Th Treasure of the Sierra Madre."
Albert White, N.Y.C

RUBY EELER—singer noted for "That's Moray."
Paul Giordano, Florence, Ala

DOROTHY LAMOU—bovine star of "The Roa to Moroccow."
Louis Vargas, Roxbury, Conn
sp. ment.: Andrew Berezowsk
Beaconsfield, Quebec, Canad

JUAN PONE DE LEON—Spaniard who discovered the Corn Belt.
Tony Reeder, Silver Spring, Md

ROY ORISON—gospel singer.
Karen Bracey, Burke, Va.

NORMAN VINCENT PEAL—carillonneur an author, "The Power of Positive Tinkling."
Mary Corrigan, Pawtucket, R.I

NORMAN VINCENT PELE—athlete, spiritua adviser, author, "The Power of Positiv Kicking."
Dom Balducci, M.D., Yonkers, N.Y

ERNST UBITSCH—vituperative Hungarian film director.
O. M. Neshamkin, M.D., N.Y.C

CHARLES, PRICE OF WALES—aspiring Britis land speculator.
Marc Doyle, Burke, Va.

ROBERT FUTON—inventor of the steam mattress.
Lloyd Schiller, N.Y.C.
similarly: Josh Daniels, N.Y.C.

MARGARET MAD—anthropologist, author "Coming of Rage in Samoa."
Larry Paskowitz, Brookly
sp. ment.: Joan Postol
Cherry Hill, N.J

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Andrew Mezzetti, Flushing Meadows, N.Y.

WILLY LOAN—principal character in "Debt of a Salesman."
Andy Staff, Plymouth Mass.

LOUIS THE FOURTEETH—long-lived monarch with a craving for sweets.
William Santoro, M.D., Beverly Hills, Calif.

BOTHERS GRIMM—annoying German folklorists.
Mark Vinkenes, Falls Church, Va.

MACBET—tragic Scottish bookmaker.
Lisa Giordano, Chattanooga, Tenn.

MUHAMMED AL—used camel dealer.
Robert Flora, Putnam Valley, N.Y.

BATMA—Bruce Wayne's mother.
David Rutman, Miami, Fla.

HELEN TWELVETEES—actress and unsuccessful golfer.
Mrs. Elliott Oxenberg, N.Y.C.

CAPTAIN JAMES T. KIR—enterprising bartender, promoted to maitre d'.
Susan M. Brandel, Detroit, Mich.

CLAUDE MOET—painter, "Impression: soleil levant brut."
Nikki Rosa, N.Y.C.

PAUL AKA—songwriter, performer, fond of pseudonyms.
Calliope Proios, Bayonne, N.J.

DESMOND TUT—eccentric Anglican Archbishop fond of sleeping in a sarcophagus.
Jean B. Shepherd, Franklin Lakes, N.J.

RUSTY STUB—former Mets star, now Shea ticket-taker.
Jon J. Fields, Port Washington, N.Y.

J. D. SLINGER—author, "Pitcher in the Rye."
Tina Simms, Montezuma, Ga.

GINCARLO MENOTTI—composer of "Amahl and the Nightcaps."
Scott Martinson, Wheaton, Md.

CROCODILE UNDEE—macho designer of down underwear.
Earle Field Maricle, St. Louis, Mo.

RUNNING BAR CONTI—Native American, inventor of the Q-tip arrow.
Emily Philbrick, Cummington, Mass.

WYATT EAR—lawman: the very last thing that they found in Dodge City.
Mark Wolfson, Spring Valley, N.Y.

DAVID MAN—late-show host.
Jerry Zakrzewski, Kearney, N.J.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 601, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by October 23. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the November 16 issue. Out-of-town postmarks are given three days' grace. ■

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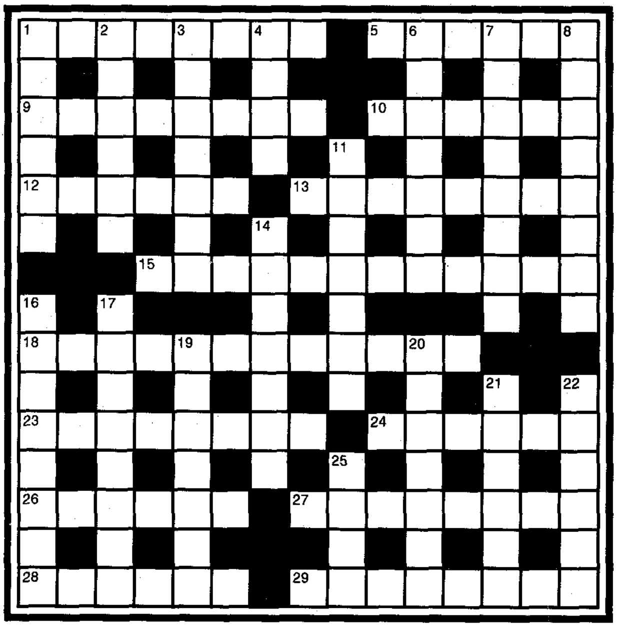
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Fast food place. (8)
5 Broadcast which is gloomy about money service. (6)
9 Being very old, needs gas for operation. (8)
10 Questions some models. (6)
12 Much like an appetiser. (6)
13 Newspaperman concerned with drink. (8)
15 Unreasonable order troops peruse. (12)
18 Rate increase. (12)
23 Detain the rogue? No sir, on reflection. (8)
24 A desperado in the main. (6)
26 Article one's written about a Greek character's spirit. (6)
27 Ruling that's made—not in error, though. (8)
28 There's point in a person putting something away for a holiday. (6)
29 Issue her description. (8)



DOWN

1 A bishop in beastly accommodation but radiant. (6)
2 It's eyed to cause annoyance. (6)
3 Sovereign entitlement may be expressed in words. (7)
4 Play group. (4)
6 Suggest using plain language about work. (7)
7 An occasion when the adolescent doesn't make one cross! (8)
8 Underworld boss having lock trouble. (8)
11 The closeness of a fool? (7)
14 Scraps for a bird. (7)
16 Direct private transport the wrong way—tea-break's needed! (8)
17 People reluctant to give credit. (8)
19 The French unit certain to gain freedom. (7)
20 Thinking of a ring with longing. (7)
21 Put one container inside another when not in use. (6)
22 Some candidates terrify the examiner. (6)
25 She's very big in Burlington House! (4)

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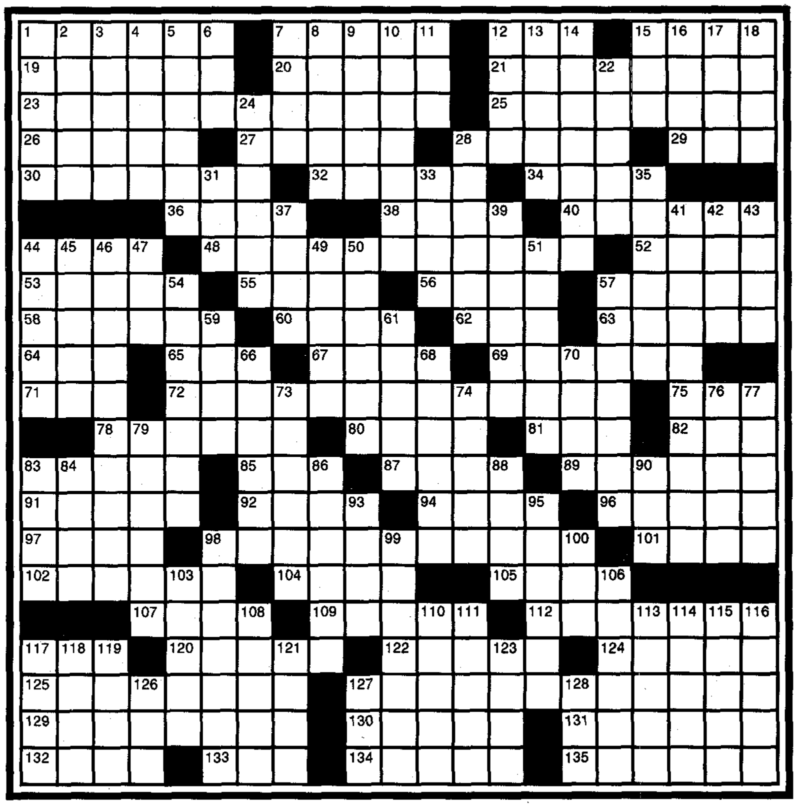
'DROP ME A NOTE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Valentine symbols
7 Coveted statuette
12 Ear: comb. form
15 Japanese war leader
19 Bovine soup
20 "Moulin" couleur
21 Debtee
23 Dick Van Dyke co-star
25 Despoiled
26 Marner's creator
27 Patty Duke's ex
28 Casaba, e.g.
29 Hook's go-with
30 Hockey Cup
32 Shoot from ambush
34 Bridge coup
36 Wriggly ones
38 Brooklyn Bridge's river
40 Kipling's "—— of the Jungle"
44 Vacation locale
48 Texas city
52 Curbside call
53 Antarctic cape
55 Troubles
56 Partner of wear
57 First name in film epics
58 Padua's neighbor
60 Satirist Mort
62 Half MXII
63 Perch
64 In the infirmary
65 New York's Beame
67 Ballet jeté
69 Glycerides
71 MGM's lion
72 Sometime bed
75 Baksheesh
78 Human or Mother
80 Anti-toxin prefix
81 —— ammoniac
82 Orthodontist's org.
83 Stroll
85 Those elected
87 Phoned
89 Bookworm
91 Braved
92 B-G connection
94 Play mates
96 Orate
97 Second caliph
98 Song of 1935
101 Cinders of the comics
102 Not harsh
104 Steak order
105 Oklahoma city
107 Filial relatives
109 Yurts
112 Certain cloth workers
117 Alter ——
120 Conductor Erno
122 Slight coloration
124 "Olympia" painter
125 Muting device
127 Jamaican drink
129 Soon-to-be adolescents
130 Violinist Morini
131 Twenty hundredweight
132 Exercise system
133 After H.S.T.
134 Moisten lightly
135 Ancient ascetic

DOWN

1 Habitations
2 Ennoble
3 Entrance courts
4 Early synthetic
5 Y. A. of football
6 Rock star, with 116-Down
7 Bauxite, galena, etc.
8 Kinds
9 Curry ingredient
10 Severe sufferings
11 Model T rival
12 Zoning unit
13 Europe-Asia boundary
14 Insurrections
15 Third word of "America"
16 Will- —— -wisp
17 Rodgers-Hart "Pal"
18 General Wingate
22 A Washington
24 Knock down
28 Didn't slip a cog
31 Common Market: abbr.
33 Concordat
35 Shooting star
37 No-seats signs
39 Globe-trot
41 Spanish Riviera
42 Rotation shaft
43 Lose bloom
44 Quibble
45 Jane Eyre's charge
46 "Zapata" portrayer
47 —— rata
49 Norman Vincent ——
50 Theater employees
51 Spring flowers
54 Passed, as legislation
57 Some Louisianians
59 —— Ben Adhem
61 Postponer's promise
66 Henry, in Italy
68 Penzance predator
70 Cossack's ruler
73 Seller
74 Gaffe
76 Exemplar
77 Downy jacket
79 Gives the alarm
83 "If a man bites —— . . ."
84 Fictional "Auntie"
86 Capitol group
88 Willing
90 Rue Morgue murderer
93 Golfer's shout
95 Was obedient
98 Threatened
99 Take the risk
100 Part of R.A.F.
103 Actor Greene
106 Runyon namesakes
108 Loosen the purse strings
110 Like a Milquetoast
111 Viper
113 Walks the floor
114 Growing out
115 Casing the enemy, for short
116 See 6-Down
117 Catch sight of
118 Copter's kin
119 Designer Cassini
121 Hebrides dialect
123 Beavers do it
126 Incoming-flight abbr.
127 Dixie G.I.
128 Cedar Rapids college



Solutions to last week's puzzles appear on page 155.

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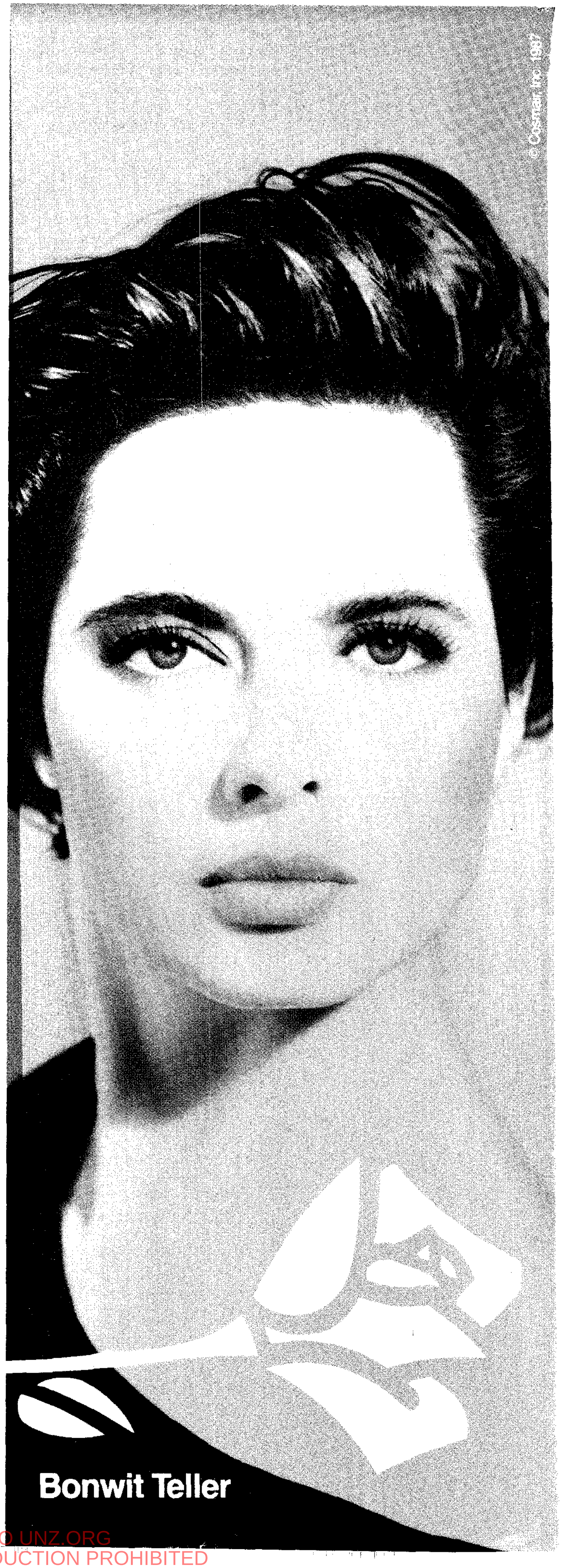
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